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OLD MASTERS

BELONGING TO

EUGENE FISCHHOF AND T. J. BLAKESLEE

SALE AT CHICKERING HALL

FRIDAY AND SATURDAY EVENINGS
MARCH 9TH AND 10TH, AT EIGHT O'CLOCK

203

This Edition is Limited to 300 Copies, of which

This is No.

WILLIAM LORD RUTHVEN, EARL OF GOWRIE
(No. 107)

ILLUSTRATED CATALOGUE

OF

MASTER WORKS

OF THE

EARLY ENGLISH, DUTCH, FRENCH AND FLEMISH SCHOOLS

BELONGING TO

EUGENE FISCHHOF, PARIS

AND

T. J. BLAKESLEE, NEW YORK

TO BE SOLD AT ABSOLUTE PUBLIC SALE

AT CHICKERING HALL

ON THE EVENINGS OF FRIDAY AND SATURDAY
MARCH 9th AND 10th, AT 8 O'CLOCK

THE PAINTINGS WILL BE ON EXHIBITION DAY AND EVENING

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

FROM MONDAY, MARCH 5TH UNTIL
THE MORNING OF 9TH, INCLUSIVE

THOMAS E. KIRBY
AUCTIONEER

THE AMERICAN ART ASSOCIATION
MANAGERS

NEW YORK
1900

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CATALOGUE

NOTE

The Paintings in this Catalogue are the property of Mr. Eugene Fischhof of Paris and Mr. T. J. Blakeslee of this city. In order to indicate individual ownership the name of the owner is appended to the description of each picture.

The parties in interest have given us ***written instructions to sell each and every picture without reservation of any kind.***

AMERICAN ART ASSOCIATION, Managers

CATALOGUE

FIRST EVENING'S SALE

FRIDAY, MARCH 9, 1900

AT CHICKERING HALL

BEGINNING AT 8 O'CLOCK

No. 1

FREDERICK YEATES HURLSTONE

1800–1869

A Fisher Girl

250.

Hurlstone was a popular painter in the middle of this century and received a gold medal at Paris in 1855. He was for thirty years President of the Society of British Artists. This picture of a pretty little fisher maiden gives a good idea of the artist's endowments, for it possesses sympathetic handling, with excellent drawing. The figure is clad in a nondescript garment of white and blue, with red waist and cap, and has a net slung over the shoulder. In one hand is held a fish; behind is the sea, of angry darkness, and above, a gray sky.

Owned by Mr. Blakeslee.

Height, 41 inches; width, 32 inches.

No. 2

THOMAS COUTURE

1815–1879

Pierrot Before the Police Court

From the collection of M. Barbedienne, Paris
From Messrs. Durand-Ruel
Drawing in black-and-white, on warm gray paper

186

Among the distinguished French painters of the present century, Couture is one whose works will constantly appreciate in the estimation of those who value correct drawing and sound methods of painting. The composition here shown represents a court-room, with an eloquent advocate in the foreground delivering a speech with such effect that the audience, the two judges on the bench, and the prisoner himself have fallen fast asleep.

Owned by Mr. Fischhof.

Height, 15¾ inches; width, 22½ inches.

Signed T. C., 1863.

NO. 22.—PETER PAUL RUBENS. "SAINT PETER."

No. 3

WILLIAM CLARKSON STANFIELD, R.A.

1793–1867

Fishing Lugger, Homeward Bound

425.

Distinguished as a painter of marine pictures, the Englishman Stanfield is represented in the National Gallery and the South Kensington Museums, as well as in many famous British collections. In this composition, which shows an angry sea off one of the Channel ports, we see a fishing lugger, homeward bound, coming up under half sail. There is a fine opalescent sky full of storm clouds and wind, while the breeziness and realism of the work make it remarkable.

Owned by Mr. Blakeslee.

Height, 32 inches; width, 42 inches.

No. 4

FRANK DE HAVEN

Contemporaneous

The Path through the Woods

100.

Mr. De Haven is represented in many well-known native collections, notably those formerly belonging to Thomas B. Clarke and William T. Evans. This work is a phase of nature under her most colorful aspect. Great oaks are portrayed on the left, with a path winding past them to the distant woodland. A stretch of fields to the right is tender in tone, while the sky envelops the whole in atmosphere.

Owned by Mr. Blakeslee.

Height, 35 inches ; width, 45 inches.

No. 5

SALOMON DE KONINCK

1609–1668

Portrait of an Old Man

From Martin H. Colnaghi, Esq., London

60.

Head and bust of an old man, with blue eyes, gray hair and beard, and wearing a red-brown coat. His right hand grasps the head of his cane. Warm green background.

Owned by Mr. Fischhof.

On panel. Height, 17 inches ; width, 13⅝ inches.

No. 6

BURBAGE

Portrait of Shakespeare

From Mr. Nicoll of Minchendon House, Southgate, England

150.

This portrait is presumed to be the work of Burbage, the first actor of Richard III., who is known to have been skilful with the pencil. It afterwards became the property of a Mr. Keck, who willed it to a Mr. Nicoll of Minchendon House, Southgate, England. The immortal bard is depicted as wearing a beard that is pointed and hair that recedes from the forehead. He has on a heavily embroidered waistcoat or doublet of red, and about his throat is a white collar tied with cord and tassels. The color is rich and mellow, and altogether the picture is most interesting, while the work possesses a unique historical value.

Owned by Mr. Blakeslee.

Height, 30 inches; width, 23 inches.

No. 7

JEAN BAPTISTE VAN LOO

1684–1745

Gentleman of the Court of Louis XV

450.

Van Loo painted the portraits of Louis XV. of France and his queen, Marie Leszczinska, and had for patrons the Duke of Savoy and the Prince of Carignan. Later he found favor in England with the Prince and Princess of Wales, and painting their portraits, he became the fashion in London for some years. The original of this picture, a distinguished-looking French noble, stands by a marble-topped table on which, upon a book, he rests his right hand. A voluminous cape falls in graceful folds from his shoulders. The painting is broad and direct and has kept unusually fresh.

Owned by Mr. Blakeslee.

Height, 54 inches ; width, 41 inches.

NO. 28.—JANSSENS. "PORTRAIT OF LADY DOROTHY GODOLPHIN."

No. 8

J. G. CUYP

1575-1650

Portrait of a Soldier

110,

Head and bust of a young man with brown eyes and a slight brown moustache, wearing a helmet and a heavy brown cloak. A white kerchief is about his neck, and a red jacket shows slightly within the cloak. Jakob Gerrits Cuyp was the father and preceptor of Aylbert Cuyp. He was one of the founders of the Guild of St. Luke, at Dordrecht.

Owned by Mr. Fischhof.

On panel. Height, 25 inches ; width, 19 inches.

No. 9

JAN ANTHONISZ VAN RAVESTEIN

1572–1657

Portrait of a Dutch Gentleman

From the collection of Sir Henry Hawley, Bart.

The sober, dignified character of the Dutch burgomaster is admirably realized in this excellent portrait. Standing with one hand on a table and the other holding a glove, the subject is dressed in black, wearing a cavalier's hat. About his neck and wrists are a ruff and cuffs of white which, with the flesh tones, make the concentrating notes in the picture. The man wears a pointed beard and moustache, and has a serious, thoughtful expression.

Owned by Mr. Blakeslee.

Height, 40 inches ; width, 33 inches.

775.

No. 10

ADRIEN DEMONT

Contemporaneous

The Departure

From the collection of Mr. Charles Sedelmeyer, Paris

900.

View of a broad expanse of country from a foreground hillside. A woman and a little girl stand by a rude fence—the woman hiding her face in her hands, while the child intently watches her departing father, who walks along a path in the middle distance. The red-tiled roof of a cottage is seen near by—just beyond the brow of the hill. Adrien Demont is the son-in-law and pupil of Jules Breton. He has received many medals and numerous decorations, and is represented in many art museums and important private collections of pictures.

Owned by Mr. Fischhof.

On canvas. Height, 30½ inches ; width, 44¾ inches.

No. 11

EUGENE JETTEL

Contemporary

Pigs and Ducks by a River

From the collection of Mr. Charles Sedelmeyer, Paris

130.

Among contemporary painters of landscape, none has brought the harmony of tones and the impression of light and nature to a higher degree of perfection than Eugène Jettel. He is a native of Vienna, where he studied in the Academy. Later, he became a pupil of Théodore Rousseau, Paris. His various works show qualities such as are to be found in the productions of Rousseau, Corot, and Daubigny. This work presents a view along the clayey bank of a river. Pigs and geese occupy the foreground, and a man lying in the shadow of a bench of earth, lazily looks after them. Two boats are drawn up to the edge of the stream; a child leans over the edge of one of them. In the distance, across the river, is a church. Very luminous, silvery sky.

By order of Mr. Fischhof.

On panel. Height, 15¾ inches; width, 31¼ inches.

NO. 29.—CLAUDIO COELLO. "A SPANISH NOBLEMAN."

No. 12

AART DE GELDER

1645–1727

Portrait of a Man in Armor

Bought from Mr. Buttery, in London

90.

Aart de Gelder, who was a pupil of Rembrandt, achieved great reputation in his time, and his portraits frequently have been attributed to Rembrandt. This painting represents a dark-eyed, dark-haired youth in armor, with a helmet, surmounted by a dark feather, set well back on his head. In many particulars the technique of this picture strongly suggests the work of Rembrandt himself. Aart de Gelder painted several portraits of noteworthy personages—among others, that of Peter the Great of Russia.

Owned by Mr. Fischhof.

On panel. Height, 17¼ inches; width, 12¾ inches.

No. 13

SIR PETER LELY

1617–1680

Lady Copley

200.

The patrician face and figure of this noblewoman possess great distinction. Large pearls are suspended from her ears, and a string of these jewels encircles her neck. Her hair falls in curls, and an ample cloak of red silk is thrown about her shoulders.

Owned by Mr. Blakeslee.

Height, 30 inches; width, 25 inches.

No. 14

JEAN LOUIS HAMON

1821–1874

Children in a Garden

200.

A number of young children playing about a sand-pile. One of them, in white, has a small barrow; another, in red, a basket of flowers; a third, in green, carries a bunch of long-stemmed flowers in her arms. A woman, in charge of the children, endeavors to remove a gnat or a grain of sand from the eye of one of them. Hamon is noted for his refinement and for his pleasing effects in coloring. It was under Hamon that Meissonier studied.

Owned by Mr. Fischhof.

On canvas. Height, 21¼ inches; width, 28½ inches.

Signed in lower left-hand corner.

No. 15

NICOLAAS MAES

1632–1678

Portrait of a Nobleman

310.

Nearly two-thirds of the pictures painted by Maes are owned in England, the National Gallery possessing three noteworthy examples. Little is known of him save that he studied under Rembrandt, and is considered one of the best of the Dutch genre painters. This portrait shows a young nobleman clad in a yellow doublet and wearing over his shoulders a purple scarf. The long flaxen hair falls in waves over his shoulders, and one arm is on his hip. A touch of white collar shows, and the youthful face is full of freshness and animation.

Owned by Mr. Blakeslee.

Height, 16 inches ; width, 12 inches.

No. 16

JOHN OPIE, R.A.

1761-1807

Portrait of Lady Harrison

From the collection of Mr. Charles Sedelmeyer, Paris

925.

John Opie began to paint when only ten years of age, and took orders for portraits at seventeen. In his twentieth year he went to London, and became the friend of Sir Joshua Reynolds. In 1805, he was made Professor of Painting in the Royal Academy. The portrait here presented shows a young woman of ruddy complexion, dark hair and eyes, seated, with a book in her right hand, between the leaves of which her fingers mark the page she has been reading. She wears a white décolleté dress, with a pale-blue ribbon around the waist, and a light red-brown shawl carelessly thrown across her arms.

Owned by Mr. Fischhof.

On canvas. Height, 30 inches; width, 24¾ inches.

NO. 36.—EUGÈNE ISABEY. "ENTERING THE PORT."

No. 17

THOMAS CRESWICK, R.A.

1811–1869

Landscape

550.

Depicting the beauty of rural scenery in England, Wales, and Scotland, Creswick enjoyed a considerable reputation. An old thatched-roofed cottage is shown here, nestling among some venerable trees, while a road and hedge wind past. Some children play about, and ducks are seen by the edge of the pond in the foreground. The sky of blue has some fine white clouds that cast shadows here and there.

Owned by Mr. Blakeslee.

Height, 25 inches; width, 37 inches.

No. 18

GIULIO ROMANO

1492–1546

Virgin and Child

From the collection of Mr. James Price, of Torquay
From Messrs. Thomas Agnew & Sons, London

400.

Giulio Romano was apprenticed to Raphael when quite young, and assisted him in the Vatican. He is generally considered to have been Raphael's ablest pupil. By his will, Raphael entrusted to Giulio Romano and Gianfrancesco Penni the completion of his unfinished frescoes in the Vatican. In this picture the Virgin is represented as a young woman with blue eyes and light blonde hair, dressed in a light crimson robe, with a blue shawl around her waist and covering her knees. The naked Child, blue-eyed and light haired, stands on the Virgin's lap with His right arm around her left shoulder and His left hand resting on her right breast. She supports Him by her left hand, while her right hand rests in her lap. Landscape background, with tender, luminous sky. Exceedingly refined and beautiful in color.

Owned by Mr. Fischhof.

On panel. Height, 23¾ inches; width, 17¼ inches.

In an old Italian carved frame.

No. 19

ADRIAAN HANNEMAN

1611–1680

Portrait of Lady Dorothy North

From the collection of the late Countess of Waldegrave

175.

Born at The Hague, a pupil of Ravesteyn, and a great admirer of Van Dyck, Hanneman enjoyed a fine reputation and patronage in his native town. The success of Van Dyck in London, however, induced him to visit that metropolis, where for sixteen years he enjoyed great prosperity painting royalty and the nobility of the day. On returning to Holland, he became court painter to Mary Princess of Orange, and a director of the Academy. The Lady North here stands in a graceful attitude, holding between her fingers the ends of a diaphanous lace scarf. Her hands are painted with rare dexterity, while the drawing is especially noticeable. She is dressed in an evening gown of white satin, equally excellent in painting, and contrasting delicately with the flesh tones of a well-proportioned neck and shoulders.

Owned by Mr. Blakeslee.

Height, 37 inches ; width, 29 inches.

No. 20

WILLIAM DOBSON

1610–1646

Thomas Wentworth, Earl of Strafford, Lord-Lieutenant of Ireland, etc.

390.

A three-quarter-length portrait of a man, life-size, with brown eyes, brown hair, slight brown moustache and goatee, clad in a suit of armor, with a broad linen collar around his neck and a gold chain with a medallion or locket pendant. His left hand rests upon his sword-hilt; in the other hand he carries a black staff. His plumed helmet rests on a red-covered table beside him. At the left hangs a dark red curtain. William Dobson was a protégé of Van Dyck, and upon the death of the latter was appointed sergeant-painter to King Charles I. He afterward painted Prince Rupert and many of the nobility. Of the painters of his time, Dobson most nearly approached Van Dyck in the excellence of his work.

In a richly carved old oak frame, gilded.

Owned by Mr. Fischhof.

On canvas. Height, 51½ inches; width, 41½ inches.

In the upper right-hand corner, painted in red, is the name with the titles as given.

NO. 38.—MADRAZO. "LA COQUETTE."

No. 21

ABRAHAM DIEPENBECK

1599–1675

Portrait of a Lady

170.

A distinguished pupil of Rubens, this painter came to England during the reign of Charles I., and received the patronage of the Duke of Newcastle. His works are in many of the important European museums. In this picture a refined and patrician-looking woman, dressed in a voluminous gown of black, is seated in a large armchair. She wears a ruff and cuffs of white, and holds a handkerchief in her right hand. A red curtain, draped up behind, discloses a pillar. The face is tranquil in expression and ably painted.

Owned by Mr. Blakeslee.

Height, 50 inches ; width, 40 inches.

No. 22

PETER PAUL RUBENS

1577–1640

Saint Peter

From the collection of Mr. Charles Sedelmeyer, Paris

1350.

A middle-aged man of stalwart build, with upturned face and devout expression. His arms rest across his breast. In his right hand he holds a key. He has black hair and beard slightly turning gray, and wears a green robe, over which has been thrown—so as almost to cover it—a mantle of warm yellow. A most effective example of the master's bold handling and rich color.

Owned by Mr. Fischhof.

On panel. Height, 25 inches; width, 19 inches.

No. 23

AELBERT CUYP

1620–1691

Dutch River Scene with Cattle

From the collection of Sir Charles Turner

1650.

In the foreground, a group of cattle, a woman milking, and a cow-herd reclining on the ground at the right. Beyond the cattle, the ground rises somewhat. At the left flows the river, limpid, placid, with a suggestion of the haze of early morning. There is a small sail-boat in the middle-distance, and two other boats are faintly seen further on. On the opposite bank of the river are trees, houses, a cathedral, and the characteristic windmill. The sky is bright, clear, and luminous.

By order of Mr. Fischhof.

On panel. Height, 28 inches; width, 40 inches.

Signed at the right, A. Cuyp.

No. 24

SIR WILLIAM BEECHEY, R.A.

1753–1839

Portrait of Captain Honeywood

From the collection of Mr. Charles Sedelmeyer, Paris

550.

Beechey, who was "celebrated for truth to nature and for freshness of color," was patronized by King George III., and was made "Portrait Painter to Queen Caroline." Accordingly, he numbered among his patrons many personages connected with the Royal Court. Captain Honeywood is represented half-length, life-size, fronting the spectator, but with his eyes turned to the right. He has blue eyes, light brown hair, and wears the red coat and gold epaulets of the British army. His left hand clasps his belt. With his right hand he holds his chapeau.

By order of Mr. Fischhof.

On canvas. Height, 30 inches; width, 25 inches.

NO. 44.—JAN MOLENAER. "A MERRYMAKING."

No. 25

THOMAS COUTURE

1815–1879

La Femme au Chat

700.

Famous as the painter of the great picture, "Romans of the Decadence," Couture was one of the most distinguished French artists of the first half of the century, and his influence on the men of his day was enormous. The direct, forceful painting of this picture, while thoroughly characteristic, demonstrates the artist's masterly skill with his medium. The subject is a woman in a white *negligé* gown and cap standing holding a black cat. The scheme of white against dark is wonderfully carried out, and both the white and the flesh tints are painted with great authority. A mellow tone suffuses the whole picture and gives it much harmony.

Owned by Mr. Blakeslee.

Height, 40 inches; width, 32 inches.

No. 26

QUENTIN MATSYS

1466–1531

The Virgin

From the collection of Mr. Charles Sedelmeyer, Paris

210.

Quentin Matsys was one of the most famous of the early Flemish masters, and his works are found in the principal European museums. "The Virgin" represents a young woman with fine features and a devout expression. Her hands are clasped as if in prayer. Over her forehead is a gauze veil, the ends of which reach her shoulders. She wears a gray-green robe and a golden crown set with jewels. A luminous halo is about her head, with golden rays.

Owned by Mr. Fischhof.

On panel. Height, 16 inches; width, 11¾ inches.

No. 27

JOHN WATTS

1770–1820

View in Wales

510.

Well known in his day as a delineator of views in Scotland and Wales, Watts is here represented by an admirably painted landscape, showing a grand stretch of country with a great tree in the foreground rising up from a wheatfield, wherein are harvesters. Beautifully drawn and with a sky of delicate blue and white, the work has a distinction approached by few men.

Owned by Mr. Blakeslee.

Height, 40 inches; width, 50 inches.

No. 28

CORNELIS JANSSENS VAN CEULEN

1590–1664

Portrait of Lady Dorothy Godolphin

300.

Head and bust of a young woman, with blue eyes and light-brown hair in ringlets. She wears an elaborate low-cut white satin dress trimmed with lace and with bows of light blue ribbon. Around her neck is a double string of pearls. Janssens, like many others of the early Dutch painters, spent considerable time in England, where he was especially patronized by King James I.

By order of Mr. Fischhof.

On canvas. Height, 31¼ inches; width, 25 inches.

No. 29

CLAUDIO COELLO

1621–1693

A Spanish Nobleman

700.

Coello was employed by Phillip IV. in the Escorial, and was about the last of the great Spanish painters. He did many portraits of the king and his courtiers, and his work may be seen at Madrid, Munich, Buda-Pesth, St. Petersburg, and elsewhere. An exceptionally fine and imposing work, this portrait is of a nobleman in a suit of mail, white ruff, and long boots with spurs. One mailed hand rests on the sword-hilt; the other holds a baton. About his neck hangs an order. On a table to the left is his helmet. Brilliant red curtains are looped up behind. A dark moustache gives a soldier-like air to the man, who is the embodiment of dignity and distinction.

Owned by Mr. Blakeslee.

Height, 81 inches; width, 43 inches.

SIR ANTHONY VAN DYCK

HENRIETTA MARIA - QUEEN OF CHAS I

No. 45.

No. 30

THOMAS GAINSBOROUGH, R.A.

1727–1788

Landscape

From the Folkestone sale

375.

In the foreground are several gnarled willow trees at the right, near a pool, and a clump of oaks, within an enclosure, at the left. On a road in the middle ground are three figures—a man and two children. A cottage may be seen in the far distance, at the right. Luminous sky. Rich, warm color. An inscription on the back of the canvas records the fact that "This picture was given, Aug. 1, 1835, by Mr. Hawkins, of Bignor Park, to Mr. George Constable." It was exhibited at the Loan Exhibition of the works of Deceased Suffolk Artists.

Owned by Mr. Fischhof.

On canvas. Height, 9½ inches; width, 12 inches.

No. 31

THOMAS WILLEBORTS BOSCHAERTS

1613–1656

The Flute Player

Boschaerts was one of Van Dyck's best pupils, and his work may be seen in several European museums, notably at Brussels. This young man playing the flute wears a cavalier's hat with plumes. From a dark background the mellow tones of his face and hands stand out prominently and are painted with a free brush, the tones having great luminosity.

Owned by Mr. Blakeslee.

Height, 29 inches; width, 22 inches.

150.

No. 32

PIERRE DEGLI INGANNATI

Sixteenth Century

Virgin and Child

From the collection of Mr. Charles Sedelmeyer, Paris

250.

The Virgin, seated, holds the naked Child in her arms, while a man stands at the right, looking over the Virgin's left shoulder, and a woman, wearing a jewelled crown, stands at the left. The Virgin is dressed in crimson and blue, with a white kerchief over her head. The man is in red-brown, and the woman at the left wears a crimson dress and a bright green cloak. The right-hand portion of the background is a light green curtain. At the left is a view of landscape and sky.

Owned by Mr. Fischhof.

On panel. Height, 25½ inches; width, 34 inches.

No. 33

ALLAN RAMSAY

1713–1784

Portrait of Lady Wymess

From Thomas Agnew & Sons

250

Ramsay was principal painter to George III., and by his talent and attractive personality was most popular, making portraits of many persons of the fashionable world. The lady in this picture is of a beautiful patrician type. She is gowned in a white evening dress of satin, trimmed with pearls. A cloak has half fallen from the shoulders, and the head is gracefully poised. In her expression there is much distinction, while the painting is suave and agreeable in tone.

Owned by Mr. Blakeslee.

Height, 30 inches ; width, 25 inches.

SIR JOSHUA REYNOLDS

PORTRAIT OF MRS BRUDENELL

No. 60.

No. 34

VACSLAV VON BROZIK

1852–

Meditation

From the collection of Mr. Charles Sedelmeyer, Paris

275.

Vacslav von Brozik is a native of Bohemia, whose studio is in Paris. He studied at the academy at Prague, the academy at Munich, under Piloty, and under M. de Munkácsy in Paris. He received a medal at the Salon of 1878, and gold medals at expositions in Berlin, Vienna, Munich, and Brussels. He was made a Chevalier of the Legion of Honor in 1893, and an Officer of the Legion in 1896. Member of the Institute, 1897. He is a Knight of the Order of Francis Joseph, of Austria; Commander of the Order of Letters and Arts, of Austria; Knight of the Order of Léopold of Belgium, and of St. Michael of Bavaria. He was created a Baron by the Austrian Emperor in 1897, and has been appointed Painter to the Imperial Family of Austria. He is also Director of the Academy of Fine Arts at Prague.

The picture "Meditation" represents the half-length figure of a young woman, with blue eyes, and brown hair in curls which fall over her shoulders, in a green-and-gold changeable silk dress with a white kerchief and pink bow, a red sash, a black hat with ostrich feathers, and a black velvet ribbon around her neck. She is seated in a chair upholstered in flowered silk. Her hands rest in her lap. In her right hand she holds a book, with her forefinger marking the page where she has been reading.

Owned by Mr. Fischhof.

On canvas. Height, 32½ inches; width, 24 inches.

No. 35

MICHIEL JANSZEN MIEREVELT

1567–1641

Portrait of a Dutch Lady

From the collection of the Comtesse de Damas

775.

Although his fame had spread to England, whither he had been invited to come by Charles I., Mierevelt declined to leave his beloved Holland, and passed most of his time at Delft, where he painted many of his famous countrymen and women of the day. In this notable portrait of a lady, the figure is standing robed in a gown of black. She wears a great ruff, with headdress of dainty lace. In her right hand she holds a fan, while the left hand hangs by her side. The trimming of the dress is elaborate; the expression of the face is refined and womanly, and the masterly finish of the work demonstrates the painter's remarkable technical equipment.

Owned by Mr. Blakeslee.

Height, 48 inches; width, 33 inches.

No. 36

EUGENE ISABEY

1804–1886

Entering the Port

From the collection of Mr. Charles Sedelmeyer, Paris

1150.

A view across the water to a nearby coast on a stormy day. There is heavy wind, and the sea is churned into foam. Several fishing-boats, crowded together, are endeavoring to effect a landing; some with sails flapping and others depending upon their oars. On the shore are seen houses scattered here and there, and near the centre of the composition is a church. The artist has well suggested the movement of the clouds, the force of the waves, and the straining of the boats to make headway under difficulties.

Owned by Mr. Fischhof.

On canvas. Height, 64 inches; width, 103 inches.

No. 37

JAN MOLENAER

1618–1685

The Game of Cards

One of the famous family of Molenaers, Jan was particularly happy in depicting these scenes of jollities. Here is painted a card party, two cavaliers engaging at a game while the hostess of the inn fills the flagons with wine from pewter vessels. On the left a confederate slips a card into the hand of one of the players. Some money and a book are on the table, and all the personages are garbed in bright, gay colors.

Owned by Mr. Blakeslee.

Height, 40 inches ; width, 50 inches.

175.

NO. 51.—SIR THOMAS LAWRENCE. PORTRAIT OF MRS. HAMMOND.

No. 38

RAIMONDO DE MADRAZO

Contemporaneous

La Coquette

1400.

Life-size full-length of a young woman in a loose white morning dress, with blue jacket and white cap, with bows of salmon colored ribbon disposed about her costume, and salmon colored slippers. She kneels in a large high-backed armchair upholstered in blue. Her clasped hands rest on one arm of the chair, over which a dark blue wrap has been thrown. Raimondo de Madrazo is one of the strong painters of the present time. He was born in Rome of Spanish parents, but his art life has been spent thus far in Paris. He was a pupil of his father, Federigo de Madrazo, who was the head of the Madrid Academy, and of Léon Cogniet, Paris.

By order of Mr. Fischhof.

On canvas. Height, 74 inches; width, 40½ inches.

No. 39

GAINSBOROUGH DUPONT

1767–1797

Pastoral

From Cumnor House, near Oxford

90.

Favorite nephew, heir, and executor of the great Thomas Gainsborough, the younger man was singularly gifted both in portraiture and landscape, as was his uncle. This example is unusually effective in its rich, powerful scheme of color, and depicts a woodland glade with a quiet flowing stream. Under the shadow of a great spreading oak a young woman sits, while a swain, lying near by, gazes at her. Her dog is by her side. A tender, yellow sky of evening is flecked with a few clouds, and the foliage has begun to take on autumn tints.

Owned by Mr. Blakeslee.

Height, 40 inches ; width, 50 inches.

No. 40

JAKOB VAN LOO

1614–1670

Portrait of the Countess de Goldstein

From Messrs. Lawrie & Co., London

425.

Three-quarter-length portrait of a lady with brown hair and eyes, wearing an embroidered white satin dress, with a black silk scarf lightly thrown about her shoulders and held in place by her right hand. With her left hand she gathers the folds of her skirt. A pearl necklace encircles her neck, there is a string of pearls in her hair, and she wears a jewelled gold brooch with a large pearl pendant. The figure is relieved by a dull green background with red curtains above.

Owned by Mr. Fischhof.

On canvas. Height, 49¾ inches; width, 39¾ inches.

Signed and dated at the right.

875.

No. 41

EUGENE ISABEY

1804–1886

The Wreck

Royal marine painter to France and a distinguished artist in other subjects, Isabey was a gold medalist in 1824, 1827, and 1855. His works are in most of the French museums. This picture is large in conception and powerfully painted. It shows some fishwives and children gazing mournfully at a wrecked ship against which the waves are dashing. The vessel is stranded on a rockbound and treacherous-looking coast, while over the angry sea a dramatic sky is gradually darkening with the sunset.

Owned by Mr. Blakeslee.

Height, 48 inches; width, 72 inches.

550.

No. 42

J. H. WALKER

Contemporaneous

Study of a Young Girl

From the collection of Mr. Charles Sedelmeyer, Paris

Head and bust of an attractive young woman with blue eyes and red-brown hair, clad in a white dress, low-cut, and with broad, full sleeves. Rich dark-brown background.

Owned by Mr. Fischhof.

Height, 29 inches; width, 22¾ inches.

On square panel in an oval setting in square frame.

ADRIAAN HANNEMAN.

PRINCESS MARY DAUGHTER OF CHARLES I

No.

No. 43

JAN ANTHONISZ VAN RAVESTEIN

1572–1657

Portrait of a Dutch Gentleman

250.

Pupil of Frans Hals, member of all the painters' guilds in Holland, and a distinguished portraitist at The Hague, this artist is represented in all the important museums of Europe, notably at Amsterdam, Berlin, Dresden, Munich, and at The Hague, where he has twenty-four pictures of colonels in the service of the United Provinces. This sober portrait of a gentleman in lace collar and black gown, standing against a dark background, is entirely characteristic. The face and hands are beautifully modelled, while the color is rich and mellow. A cloak thrown over the left shoulder falls in graceful folds.

Owned by Mr. Blakeslee.

Height, 36 inches ; width, 28 inches.

No. 44

JAN MIENSE MOLENAER

1610–1668

A Merrymaking

From the collection of Sir Charles Turner

Considered the best of a numerous family of Molenaers, all of whom were painters, Jan Miense possessed a keen sense of humor, a clever brush, and good color. His noteworthy pictures are in the museums of the Hermitage, St. Petersburg; Rotterdam, Amsterdam, Berlin, Copenhagen, and Dublin. In this picture is shown the interior of an old Dutch house with a great fireplace. Some musicians with bag-pipe and fiddle play for the dance, while nearly a score of peasants frolic and drink. The composition is finished in great detail, and each face is a study by itself.

Owned by Mr. Blakeslee.

Height, 21 inches; width, 32 inches.

600.

No. 45

FRANCIS COTES, R.A.

1726–1770

Lady Frances Clive

350.

Contemporaneous with Sir Joshua Reynolds, of whom he was a rival in the favor of the British public, Cotes had a vogue and a patronage of great extent. An excellent portrait of a lady with dark hair is shown in this picture. The subject is gowned attractively in white, with a parti-colored cloak over her shoulder, her fair neck and face showing charming flesh tints. The eyes look out archly, and the piquant face shows a charming expression.

Owned by Mr. Blakeslee.

Height, 30 inches ; width, 25 inches.

No. 46

SALOMON DE KONINCK

1609–1668

Portrait of a Burgomaster

From the Goldschmidt Collection, Paris

600.

Portrait of an elderly gentleman in a rich, black velvet robe and a black, broad-brimmed hat. He wears a gold chain and medallion. His right hand rests upon an open book on the table beside him. Salomon de Koninck followed the style of Rembrandt. He is represented in the principal European collections.

Owned by Mr. Fischhof.

On panel. Height, 13¼ inches; width, 10¼ inches.

THOMAS GAINSBOROUGH

MADAME LE NAIN
No. 24.

No. 47

NATHANIEL HONE, R.A.

1718–1784

The Young Artist

From the collection of Earl Sondes

300.

Painting in oil and having a great reputation as a miniaturist, Hone was a distinguished and successful painter of portraits. In this composition a young man clad in a blue coat and knee breeches, with white stockings and a buff waistcoat, is seated drawing from a plaster cast on the left. A box of materials is on the floor in the foreground, and his face is fixed upon the subject from which he works. The mellowness and profundity of the tone are unusually fine.

Owned by Mr. Blakeslee.

Height, 50 inches; width, 40 inches.

No. 48

SIR HENRY RAEBURN, R.A.

1756–1823

Alexander Fraser Tytler, Lord Woodhouselee

Exhibited in Edinburgh, 1877. Painted, 1804
From the collection of Affleck Fraser, Esq., Easter Moniac, Scotland

900.

Sharing the highest honors of the great coterie of early English painters of the later Georgian epoch, and appreciated to-day as are few of his contemporaries, Raeburn's work in portraiture must be accounted as unexcelled by any of the British school, and this portrait shows him at his best. The sitter in black coat and white stock was born in 1747. He was a senator of the college of Justice, Edinburgh; father of the "Historian of Scotland"; author of "Universal History, Ancient and Modern"; and he died in 1812. In color drawing and able painting this picture, executed in 1804, must take high rank among the works of Raeburn in this country.

Owned by Mr. Blakeslee.

Height, 30 inches; width, 25 inches.

No. 49

SIR ANTHONY VAN DYCK

1599–1641

Portrait of Henrietta Maria, Queen of Charles I.

From the Shandon Collection

1100.

Court painter to Charles I., favored by Nature, gifted, successful, Van Dyck in his forty-two years of life managed to encompass the work of several lifetimes. Masterly in the handling of his material, deft draughtsman and refined colorist, he gave a unique distinction to every canvas he touched. Painting many portraits of this attractive consort of his royal patron, he yet approached his theme always with a certain loving enthusiasm. As usual, the hands have received the master's attention and are indicated with a delicacy and charm entirely his own. The patrician head with its mass of dark brown ringlets is admirably poised, and the daintily formed neck and shoulders stand well relieved by the simplicity of the black gown trimmed with white lace. On the right a red curtain harmonizes with the color scheme, while two pink roses, held in the hand, give just the note needed to enrich the composition.

Owned by Mr. Blakeslee.

Height, 41 inches ; width, 32 inches.

No. 50

SIR JOSHUA REYNOLDS, P.R.A.

1723–1792

Portrait of Mrs. Brudenell, Grandmother of the Late Earl of Cardigan

From the collection of the Earl of Chichester
From the collection of Mr. Charles Sedelmeyer, Paris
Illustrated in Mr. Sedelmeyer's list of Old Masters

3700.

Life-size, half-length portrait of a slender young woman, with blue eyes and dark brown hair, shown nearly full-face, but with eyes turned to the left. She wears a white satin bodice, cut low at the neck and adorned with clasps of precious stones and a string of pearls, and over it a jacket of light blue satin, edged with ermine. At the neck of her corsage there is a rosette of blue ribbon with a large pearl pendant.

By order of Mr. Fischhof.

On canvas. Height, 30 inches; width, 25 inches.

NO. 60.—FRANCIS COTES, R.A. "PORTRAIT OF MISS DE STRAFFORD."

No. 51

SIR THOMAS LAWRENCE

1767–1830

Mrs. Hammond

Collection of the Dowager Lady Napier and Ettrick

475.

The successor of Benjamin West in the presidential chair of the Royal Academy, Lawrence enjoyed a great vogue in London during his life, painting royalty, nobility, and the great literary and social lights of his country, and many foreign celebrities. It was in his portraits of women and children that he most excelled, however, and he was never happier than when depicting beautiful English femininity. The lovely girl depicted here is of the type with which he succeeded so well. She wears an evening dress of black, cut low and edged with lace. A beautiful face wreathed in brown curls looks out from the picture and the neck and shoulders are not less beautiful. One hand rests on the arm of a chair, and behind is a crimson curtain.

Owned by Mr. Blakeslee.

Height, 30 inches ; width, 25 inches.

No. 52

ADRIAAN HANNEMAN

1611–1680

Portrait of the Princess Mary, Daughter of Charles I., and Mother of William of Orange

From the collection of Lady Penelope Gage, Hengrave Hall, Suffolk

1050.

Gracefully standing with one foot on the step, the young and beautiful royal lady in this picture is robed in a dress of heavy white satin, which she holds slightly back with her left hand. Her light hair falls in curls over her shoulders, and a blue bow fastens the collar of her gown over her breast. The right hand catches a red curtain, behind which is seen a pillar; the face is sweet in its expression of girlish innocence, thoughtful and refined; the textures of the satin are masterly in rendering. The success of Van Dyck in London induced Hanneman to visit that metropolis, where for sixteen years he enjoyed great prosperity, painting royalty and the nobility. On returning to Holland, he became court painter to Mary, Princess of Orange, and a director of the Academy. He is represented in the collections at Hampton Court, the Vienna Gallery, and the Rotterdam Museum, as well as at Frankfort and elsewhere.

Owned by Mr. Blakeslee.

Height, 74 inches; width, 41 inches.

No. 53

NICOLAS ELIAS

Early Seventeenth Century

Portrait of a Dutch Gentleman and Child

From the collection of Mr. Charles Sedelmeyer, Paris

190.

While few details of the life of Nicholas Elias are known, six of his admirable paintings are in the Rijks Museum at Amsterdam, and it is recorded that he was the master under whom Van der Helst studied. This painting is a three-quarter-length life-size portrait of a man with dark eyes, dark brown hair and slight moustache, seated in a high-backed chair at the side of a small table, back of which sits a child with blue eyes and light brown hair. The man wears a black robe considerably braided and with a long row of buttons down the front, a broad white collar, and white cuffs. His right arm rests on the edge of the table; his left on the arm of the chair. The child has a gray jacket and broad white collar. On the table are writing materials, a wallet with ribbons and wax seals and a seal stamp. In the upper left-hand corner are the words: Aetatis suae 30, 1630.

By order of Mr. Fischhof.

On panel. Height, 39½ inches; width, 30½ inches.

No. 54

THOMAS GAINSBOROUGH, R.A.

1727–1788

Portrait of Mademoiselle Le Nain

From the collection of A. Wright, Esq., Liverpool
Mentioned by Walter Armstrong in his work, "Gainsborough, His Place in English Art"
From Messrs. Lawrie & Co., London

3150.

One of the great coterie of the famous early Englishmen, painter of landscapes of the highest order, as well as a portraitist, Gainsborough's reputation has increased with the years. His pictures of ladies are among the grand achievements of his school and time, when the painters of England were the pictorial historians of the world of fashion; when nearly every one, at one time or another, found his or her way to the studios of the artists. Mademoiselle Le Nain, a delicate, poetic beauty of the epoch, is represented with an elaborate coiffure, in an evening gown, and with one hand at her breast. The eyes are very expressive, and her carriage denotes the refinement of her breeding.

Owned by Mr. Blakeslee.

Height, 30 inches; width, 25 inches.

NO. 68.—TINTORETTO. "PORTRAIT OF ADMIRAL DUODO."

No. 55

WILLIAM MULREADY, R.A.

1786–1863

The Carpenter Shop

Exhibited at the British Institute, London, 1809
Exhibited at the International Exhibition, London, 1862

700.

A very distinguished painter of English genre, Mulready is seen with many works at the South Kensington Museum, though his pictures have achieved greater popularity through the medium of black and white reproduction. This work, eminently characteristic, was among his earlier successes, and is in every way interesting. The carpenter has left his bench to join his wife, who sits beside the fire with her little child in her lap. Both gaze admiringly at their baby, while a lad sits by the chimney-place. A table and a cradle are to the left, for living-room and workshop are under one roof with these poor folks. The painting is remarkable for the finish and wonderful detail, as well as for the realization of character, in which Mulready excelled.

Owned by Mr. Blakeslee.

Height, 40 inches ; width, 30 inches.

No. 56

SIR PETER LELY

1618–1680

Portrait of the Countess of Rutland

1200

A three-quarter-length, life-size portrait of a young woman, with blue eyes and brown curling hair, in a negligée brown robe over a white chemise with short, flowing sleeves. Loosely thrown over her shoulders is a light-blue wrap with a gold fringe. Background of rocks and foliage. Vista of landscape at the left of the composition.

Owned by Mr. Blakeslee.

On canvas. Height, 50 inches; width, 40 inches.

No. 57

RICHARD WESTALL, R.A.

1765–1836

Lady Hamilton as Miranda

350.

Westall gave drawing lessons to Queen Victoria when she was in her youth, before her accession to the throne. We have here the beautiful Lady Hamilton, who seems to have inspired the artists of her time. She is represented as Shakespeare's "Miranda" standing by the shore, the upper part of her figure bathed in a warm glow of sunlight. The wind has caught her hair and draperies and blows them seaward.

Owned by Mr. Blakeslee.

Height, 50 inches; width, 40 inches.

No. 58

MABUSE (JAN GOSSAERT)

1470–1532

275.

Virgin and Child Enthroned

The Virgin, in a blue-green dress, with a red robe nearly covering it, sits on an elaborately designed throne with high semicircular back, holding the Child, lying on a white cloth, in her lap. The Virgin, with eyes cast down, holds in her right hand an apple, and the Child reaches for it. The upper portion of the throne is ornamented with gilded figures and architectural reliefs. At either side, in the background, are glimpses of landscape with luminous sky above.

Owned by Mr. Fischhof.

On panel. Height, 28½ inches ; width, 24½ inches.

No. 59

JAKOB VAN STRY

1756–1815

Dutch Landscape

175.

A distinguished landscape painter of his day and an able technician, this artist's work is highly prized by collectors. In this landscape there is a fine composition, with a great tree in the centre, and a road to the left, over which a peasant and cattle are passing to a village beyond. The distance is suggested in tender colors, and a church-spire is outlined against the sky, which is full of white cloud. To the right, across the fields, is seen a farmhouse, and a streak of sunlight makes a warm note. The work is striking in drawing, construction, and color.

Owned by Mr. Blakeslee.

Height, 25 inches ; width, 31 inches.

NO. 71.—RICHARD COSWAY, R.A. "PORTRAIT OF THE ARTIST."

No. 60

FRANCIS COTES, R.A.

1725–1770

Portrait of Miss De Strafford

2375.

From the collection of Philip H. B. Bedingfeld
From the collection of Mr. Charles Sedelmeyer, Paris

Seated in a landscape with trees in the foreground, fronting the spectator, but with head and eyes turned to the left. She has brown eyes and dark-brown hair, a curl of which falls over her right shoulder. Her dress is a pale yellow flowered gown, cut low in front, and she has a blue shawl over her left shoulder and across her lap. She holds a book with both hands. Three-quarter length. Life-size. Miss De Strafford of Blatherwyck Park, Wansford, Northamptonshire, was the mother of Mrs. Bacon Bedingfeld, of Dishingham Hall, Norfolk, at which place the picture has been since Mrs. Bedingfeld died, in 1770.

By order of Mr. Fischhof.

On canvas. Height, 50 inches; width, 40 inches.

550.

No. 61

J. W. GODWARD

Contemporaneous

The Ring

Godward is an English artist little known here, though enjoying a great reputation in England. This capital picture shows excellent draughtsmanship, with an appreciation of fine color. A young Grecian maiden, exceedingly beautiful of face and form, leans against a marble balcony in wrapt contemplation of a ring. A brilliant red robe, hanging in graceful folds, is caught up by yellow bands. Her hair, dressed in a Psyche knot, is luxuriant, and is held in place by blue ribbons.

Owned by Mr. Blakeslee.

Height, 50 inches; width, 35 inches.

525.

No. 62

ALESSANDRO ALLORI (CALLED BRONZINO)

1535–1607

Portrait of a Gentleman

From the collection of Mr. Charles Sedelmeyer, Paris

A three-quarter-length, life-size portrait of an elderly man of dignified presence, with brown eyes, iron-gray hair, and a long, double-pointed white beard. He wears, over a black cloth coat, a black silk robe lined with crimson silk. In his left hand he holds a pair of gloves, and in his right hand, a small book inscribed: "Anno Aetatis suæ 76. Pinxit Anno D'nis, 1583, Firenze."

Owned by Mr. Fischhof.

On panel. Height, 46⅞ inches; width, 33½ inches.

No. 63

JOHN SINGLETON COPLEY, R.A.

1737–1864

Portrait of Susanna Randolph, of Chester, Virginia, Daughter of the First Brett Randolph

6600.

From the Rev. Douglas C. Randolph, Gatehouse, Wickham Market, Oxford, England

Exhibited at the Old Masters' Exhibition, Burlington House, London, 1890

John Singleton Copley may be regarded equally as an American and as an English artist. He was born in Boston, Mass., and painted in this country pictures which won him recognition abroad. He went to England in 1774, and thenceforth remained there, becoming a member of the Royal Academy in 1779. In this picture we are shown a full-length, life-size portrait of a beautiful young lady, with brown eyes and dark brown hair, standing by a stone wall upon which she rests her left arm. She wears a low-cut, blue silk dress with pearl clasps at the short sleeves, white linen undersleeves gathered with bands of pearls, and a blue ribbon with circlet of pearls in her hair. A white gauze scarf, with threads of gold, is tied around her waist, with the long end passing over her right shoulder and caught in front in her right hand. Behind her is a tree with luxuriant foliage, and over the wall, may be seen the trees of a garden and a bit of blue sky. At the left of the figure is a broad expanse of landscape.

Owned by Mr. Blakeslee.

On the lower part of the canvas is this inscription: "Susanna, the daughter of the First Brett Randolph. Born, December 8th, ——, at Chester, Virginia."

SIR MARTIN SHEE

PORTRAIT OF LORD CAMPBELL

No. [illegible]

No. 64

JAN BAPTIST WEENIX

1621–1660

275.

Portrait of a Burgomaster

From the collection of Mr. Charles Sedelmeyer, Paris

Portrait of a large, well-conditioned man, with blue eyes, dark hair and slight dark moustache, holding a glass in his right hand. He wears a black robe and a broad, white collar and white cuffs. There is a sombre landscape background. The artist, who was a pupil of Abraham Bloemart and Nicolas Moijart, gained the reputation of being one of the most distinguished painters of his time. Some of his portraits have a strong resemblance to the more finished works of Frans Hals.

Owned by Mr. Fischhof.

On canvas. Height, 30 inches; width, 24 inches.

Signed at the right, and dated.

No. 65

AUGUSTIN THEODULE RIBOT

Contemporaneous

Old Woman Reading

200.

One of the distinguished modern Frenchmen, Ribot's "Christ and the Doctors" in the Luxembourg is a well-known composition, and he has works in other museums. The artist received medals in the Salon in 1864, 1865, and 1878. An old peasant woman in coarse dress and white cap is seated reading a book in this work. The characteristic strong light and shade of Ribot's pictures may be seen, while, as always, he has secured an unmistakable sentiment and dignity to his figure.

Owned by Mr. Blakeslee.

Height, 35 inches; width, 20 inches.

No. 66

GABRIEL METSU

1630–1667

Soldiers Carousing

From the Medicis Collection
From Messrs. Thomas Agnew & Sons, London

400.

Gabriel Metsu was one of the greatest of the Dutch genre painters. In the foreground of this picture—which is a night scene with the light coming from the position of the spectator—is a group of soldiers seated about a table outside an old building, playing cards. Their costumes give bits of bright color. At the left, one has a view of the distant landscape under a luminous moonlit sky. The end of a canvas tent extends into the composition at the extreme left. In unity, in subtle color composition, and in technique this is an unusually fine example of Metsu's work.

Owned by Mr. Fischhof.

On panel. Height, 16¼ inches; length, 24 inches.

250.

No. 67

GILLES VAN TILBORCH

1625–1678

A Fair Day in the Village

No less than four important pictures by this distinguished Flemish painter are in the gallery of the Hermitage in St. Petersburg. Brussels, The Hague, Vienna, Dresden, and Copenhagen possess others. His work is generally on the order of the present example, which displays the common of a Dutch village with the quaint architecture of the epoch. The square is filled with people; some have driven in with wagons and horses, and are bringing produce, and are no doubt on pleasure bent as well as business. Around a grand old tree to the left a lot of merry-makers dance, and there are other incidents crowded into the composition, of fights, of love-making, of carousing and drunkenness, of bargaining and friendly meeting. In short it is a typical scene in a Dutch village of the seventeenth century.

Owned by Mr. Blakeslee.

Height, 48 inches; width, 68 inches.

NO. 79.—LUCAS CRANACH. "PORTRAIT OF A GENTLEMAN."

No. 68

TINTORETTO (JACOPO ROBUSTI)

1519–1594

850.

Portrait of Admiral Duodo

Exhibited at the Royal Academy
From the collection of the Earl of Paget

Portrait of a tall, sturdy man, with dark eyes, black hair, beard and moustache, clad in an elaborate suit of armor, over which is a rich robe of reddish-brown, white and gold brocade. In his mailed right hand he holds a staff ; his left hand grasps the hilt of his sword. Behind the figure, at the right, is a curtain of red and gold brocade, and at the left is a conventional representation of the sea and the ships of the Venetian navy.

Owned by Mr. Fischhof.

On canvas. Height, 45½ inches ; width, 38½ inches.

Cf. F. M. Kelly : Connoisseur, 1931, vol. 87, pp. 207-213.

No. 69

MIHALY DE MUNKACSY

Contemporaneous

In the Conservatory

From the collection of Mr. Charles Sedelmeyer, Paris

2625.

Born at Munkacsy, Hungary, in 1846, Munkacsy was a pupil of the Vienna Academy, and later, of Franz Adam, in Munich, where he won three first prizes. In 1867 he went to Düsseldorf, and there, incited by Knaus and Vautier, he devoted himself to genre painting. In 1872 he settled in Paris. He received medals at the Salons of 1870 and 1874; a Medal of Honor at the Exposition Universelle of 1878, and the Grand Prix at the Exposition Universelle of 1889. He was made a Chevalier of the Legion of Honor in 1877; an Officer of the Legion in 1878, and Commander in 1890. He was elected a Member of the Munich Academy in 1881; was made a Knight of the Order of Letters and Arts, of Austria, and was created a Baron by the Austrian Emperor. In this picture, a blonde young woman in a white morning dress, and wearing a loose, light blue robe, is seated on a sofa covered with light silk, engaged in some embroidery work. Beside her, on a tabouret, is a work-basket filled with various sewing materials. At the left, near a tall vase in which grows a palm, a little girl in a pink dress is sprinkling the plants with a watering-pot. The general background is filled with green plants and vari-colored flowers—red, pink, and white. There is a rich blue rug on the floor. This picture is painted in a much lighter key than most of the works of Munkacsy.

By order of Mr. Fischhof.

On panel. Height, 37 inches; width, 51 inches.

No. 70

GASPARD RIGAUD

1665–1705

Lady with a Negro Page

1000.

One of the painters to the French king, and an associate of the Academy, Rigaud enjoyed much favor in Paris. This portrait represents a beautiful Frenchwoman elaborately arrayed in a brilliant scarlet gown heavily embroidered with jewels, and girdled with a handsome belt. A little negro page offers her a basket of fruit. The picture is opulent in color, and is remarkably well preserved.

Owned by Mr. Blakeslee.

Height, 44 inches ; width, 35 inches.

1000.

No. 71

RICHARD COSWAY, R.A.

1740–1821

Portrait of the Artist

From Messrs. Thomas Agnew & Sons, London

Head and bust of a man of youthful face, brown eyes, and curling gray hair, shown three-quarter face, with body turned toward the right. He wears a black coat and a broad-brimmed black hat with a silver buckle. His arms are folded, and he rests against a tree trunk, the branches from which extend above his head. At the right is a suggestion of landscape. Cosway painted the beauty and fashion of his day, and was particularly favored by the Prince of Wales. He was the most celebrated miniature painter in England. His portraits in oil are very rare.

Owned by Mr. Fischhof.

On canvas. Height, 30 inches; width, 25 inches.

NO. 81.—M. DE MUNKACSY. IN THE CONSERVATORY.

No. 72

PIETER NEEFFS

1577–1661

125.

Interior of a Cathedral

Neeffs was distinguished as a painter of cathedral interiors, examples of his work being in the museums of Paris, Amsterdam, Rotterdam, Munich, Geneva, Vienna, and St. Petersburg. This picture is characteristic, and demonstrates the artist's ability as an architectural draughtsman and his success in depicting great space in noble chambers, under interesting effects of light and shade. The rendering of textures, marble, stone, slate, and wood as seen here is remarkable.

Owned by Mr. Blakeslee.

Height, 22 inches ; width, 37 inches.

325.

No. 73

HENRY STONE ("OLD STONE")

1600–1653

Portrait of a Nobleman

From Martin H. Colnaghi, Esq., London

Full-length portrait of a young man, with blue eyes, brown hair, moustache, and slight beard, in a suit of black velvet with slashed sleeves—showing white linen sleeves within, a broad white collar and white cuffs—the collar and cuffs bordered with lace. He wears leather riding boots lined with red, and with white lace showing from their tops. He stands beside a column, with a red-brown curtain at the right. At the left is a balcony railing, and over it is a gray sky, in which are streaks of crimson. Henry Stone was a painter of note in the reign of King James I. His method was founded upon his study of the works of Van Dyck and Titian. Many portraits attributed to Van Dyck are really by "Old Stone."

Owned by Mr. Fischhof.

On canvas. Height, 73¾ inches; width, 46 inches.

No. 74

GERARD VAN HONTHORST

1590–1656

The Adoration of the Shepherds

80.

Honthorst, the Dutch painter, was engaged by Charles I. in painting the palace of Whitehall with allegorical pictures, and he received commissions from the King of Denmark for historical compositions. He also did much work in the churches of Italy, and decorated the palace at The Hague. His religious compositions are well known, and may be seen in most of the galleries of Europe. This picture shows the Holy Infant surrounded by the shepherds in adoration. A glorious light radiates from the Child, who lies nude in his swaddling clothes, and this illuminates the features of the devout people who stand by. On the left the Holy Mother, holding up a cloth, gazes reverently at the Infant.

Owned by Mr. Blakeslee.

Height, 50 inches; width, 80 inches.

750.

No. 75

SIR ANTHONY VAN DYCK

1599–1641

The Lute-Player

From the Sellar Collection, Paris
From the collection of Mr. Charles Sedelmeyer, Paris

Life-size head and bust of a middle-aged man, shown full-face. He has black hair and slight black beard and moustache, and wears a black robe with a broad, white linen collar and white cuffs. In his hands he holds a lute. Behind the figure, at the right, is a rich, red curtain, and at the left is a vista of landscape, showing a broad promenade, bordered by trees, and a woman seated at a harpsichord under a greenish-blue sky with white clouds. This picture belongs to the first manner of the artist; painted at the time he was still working in the studio of Rubens.

Owned by Mr. Fischhof.

On panel. Height, 25½ inches; width, 23½ inches.

NO. 83.—JAKOB VAN LOO. "PORTRAIT OF THE COUNTESS DE GOLDSTEIN."

No. 76

SIR MARTIN SHEE

1769–1850

Portrait of Lord Campbell, Chief Justice of England

400.

Sir Martin was fourth president of the Royal Academy, following Sir Thomas Lawrence. His portrait of the Duke of Clarence is well known through a fine engraving, and his portraits of William IV. and Queen Adelaide, as well as those of Queen Victoria and Prince Albert, are among his best works. They are now at Windsor Castle. The eminent jurist depicted on this canvas is in full judicial robes, with a great white curled wig, a lace tie and cuffs. He is seated in a large armchair, and holds in one hand a document. Upon a desk are books and writing material, and a curtain half looped up behind him discloses part of a column. The face is full of intellectuality, while the drawing and painting make this a most worthy and notable example of the artist's work.

Owned by Mr. Blakeslee.

Height, 56 inches ; width, 44 inches.

170.

No. 77

CLAUDIO COELLO

1621–1693

Portrait of a Lady

From the collection of Martin H. Colnaghi, Esq., London

Head and bust of a young woman, with brown eyes and dark brown hair in short, crisp curls, wearing a black dress, an elaborate lace ruff, and a curious jewelled headdress of feathers, ornamented with a gold brooch and strings of pearls. She has also a string of beads with an ornamental pendant. Coello was "Painter to Philip IV. of Spain," and was much employed in the Escorial.

Owned by Mr. Fischhof.

On canvas. Height, 23 inches; width, 17½ inches.

No. 78

RICHARD COSWAY, R.A.

1740–1821

Portrait of Mrs. Walcot

625.

Known, as well, as a distinguished miniaturist, Cosway was the painter of the Prince of Wales's set in London during the latter part of the last century, making among others many portraits of the beautiful Mrs. Fitzherbert. A number of his more important works have been engraved. This charming portrait is one of the beauties of the day, and shows a patrician-looking woman standing, leaning one arm on a column. She wears a robe of transparent material, and her waist is girdled with a sash of ribbon caught with a brooch. A wealth of blonde hair is becomingly arranged, and the whole work has an air of distinction, being kept in sober, refined tones of great delicacy.

Owned by Mr. Blakeslee.

Height, 51 inches; width, 41 inches.

1175.

No. 79

LUCAS CRANACH (THE YOUNGER)

1515–1580

Portrait of a Gentleman

From the collection of M. Rodolphe Kann, Paris
From the collection of Mr. Charles Sedelmeyer, Paris

A half-length, life-size portrait of a large, middle-aged man, nearly full face, with brown eyes, brown hair, soft brown beard, and slight moustache. He wears a black cloak lined with fur, and a small black cap. His right hand clasps the edge of his cloak; his left hand, with a seal ring on the forefinger and a plain ring on the third finger, rests on a small table beside him. In the upper right-hand corner is a coat-of-arms in red and gold, and the inscription: Aetatis suæ, 47. Anno, 1557.

By order of Mr. Fischhof.

On panel. Height, 30¾ inches; width, 23¼ inches.

NO. 98.—WITHERINGTON. "LOADING THE MARKET CART."

No. 80

G. MANCINI

160.

Contemporaneous

The Schoolboy

A vigorously painted half-length of a boy with tousled hair, on his way to school. He holds an open book in his left hand and has in his face the expression of attempting to memorize something he has read. A strap swung over his shoulder holds his other schoolbooks. Mancini is considered one of the ablest painters of the modern Italian school.

By order of Mr. Fischhof.

On canvas. Height, 23½ inches ; width, 16 inches.

700.

No. 81

CHARLES SPRAGUE PEARCE

Contemporaneous

The Prelude

Salon picture of 1883

An American painter, born in Boston, Mr. Pearce has lived long in Paris, where he has received many honors and decorations. Pupil of Bonnat. This Salon picture represents a beautiful girl with dark hair, seated, playing on a guitar. The instrument is held gracefully, and the painting of hand, face, and accessories is quite remarkable in detail and color. An expression of peculiar sweetness is on the face, and the handling is in the artist's best manner.

By order of Mr. Blakeslee.

Height, 60 inches; width, 48 inches.

No. 82

SIR JOHN WATSON GORDON, R.A.

1790–1864

The Empty Purse

From the collection of Lord Leigh

240.

The successor as a portrait painter to Raeburn in Scotland, and the first president of the Royal Scottish Academy, Gordon painted many subject pictures as well. This is one of a little street arab, and it contains much pathos, the face being sympathetically rendered. The child has thrown himself down on the stones of the pavement with his head against the wall. His clothes are ragged, his feet bare, and he seems tired out. There is an unmistakable touch of nature in the picture, while the workmanship is fine and the color scheme is most agreeable.

Owned by Mr. Blakeslee.

Height, 43 inches; width, 33 inches.

550.

No. 83

ADRIAAN HANNEMAN
1611–1680

Portrait of a Lady

From the collection of Mr. Charles Sedelmeyer, Paris

Adriaan Hanneman was a pupil of Jan Van Ravesteyn and painted much in the manner of Van Dyck. He visited England in the time of Charles I., and painted many portraits of the nobility. Later, he became court painter to Mary, Princess of Orange. In 1665 he was director of the academy at The Hague. The portrait here shown depicts a very attractive young woman, with brown eyes and auburn hair in short curls, splendidly attired in a black robe with slashed sleeves, showing under-sleeves of rich brocade in bright colors. Her robe is bordered below the neck by a band of lace, and behind the head rises a tall lace collar. She wears a tiara of pearls, pearl eardrops, and pearls about her neck.

Owned by Mr. Fischhof.

On canvas. Height, 29½ inches; width, 23½ inches.

NO. 99—SIR PETER LELY. "COUNTESS OF CLARENDON."

SECOND EVENING'S SALE

SATURDAY, MARCH 10, 1900

AT CHICKERING HALL

BEGINNING AT 8 O'CLOCK

135.

No. 84

HARLAMOFF

Contemporaneous

Head of a Young Girl

This clever young Russian painter has depicted an attractive girl with brilliant auburn hair, the face seen in profile. She is dressed in *negligée*, with some black lace thrown about her shoulders. The flesh tones are brilliant, and the painting is highly dexterous.

Owned by Mr. Blakeslee.

Height, 24 inches ; width, 18 inches.

575.

No. 85

ANTOINE VESTIER

1740–1824

Portrait of a Young Girl

Half-length, life-size portrait of a beautiful young woman, with deep blue eyes and dark hair, powdered, and covered with a linen and lace headdress. She wears an elaborate costume of pale blue flowered silk almost entirely covered with filmy white lace. Both hands are shown, holding a lace handkerchief. In her lap lies a gold watch, depending by a chain from her waist. She wears a jewelled necklace and bracelets. Brown and gold brocade curtain in the background at the left.

Owned by Mr. Fischhof.

On canvas. Height, 31 inches; width, 25 inches.

No. 86

THOMAS COUTURE

1815–1879

A Realist

From the collection of M. Barbedienne, Paris
From Messrs. Durand-Ruel
Drawing in black-and-white, on blue-gray paper.

110.

An art student, seated on an antique cast, intently studies a boar's head placed on a stand before him. By his side is a bottle with a glass over it. A knapsack, a lantern, and various other things hang from hooks in the wall of the loft where the young man works.

Owned by Mr. Fischhof.

Height, 17¾ inches; width, 14 inches.

Signed T. C., 1863.

No. 87

ROBERT L. NEWMAN

Contemporaneous

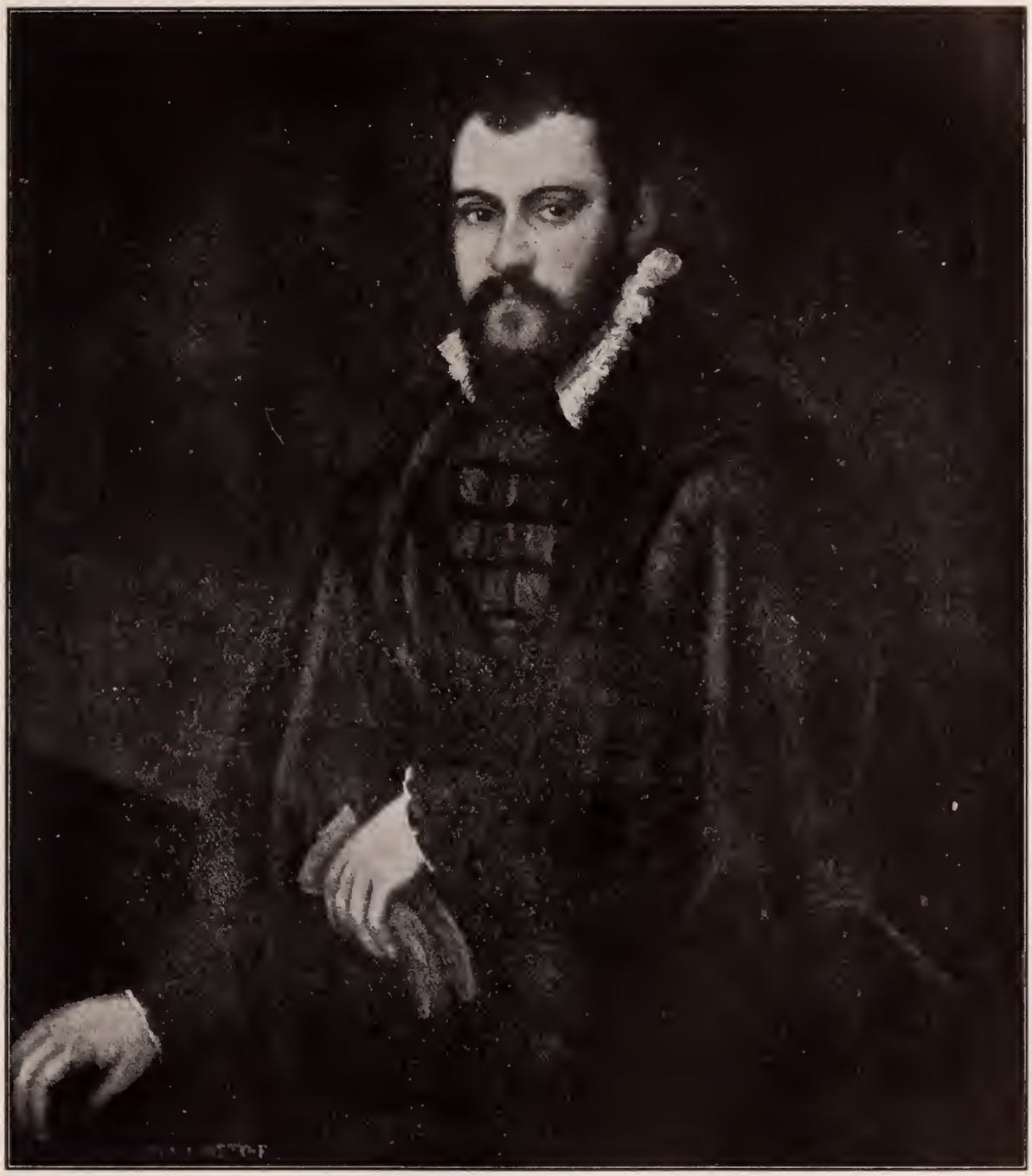
Madonna and Child

110.

Pupil of Thomas Couture and personal friend of the distinguished French painter Jean François Millet, Mr. Newman has always manifested a strong predilection for tonal effects in his painting, and his color is quite personal in quality, perhaps none of his countrymen surpassing him in a feeling for rich, unctuous effects. This example is larger and more important than are his compositions ordinarily, and in it he has achieved an unusual result, the subject being full of the dignity of maternity. A mother stands holding the sacred Child. His head is surrounded with a brilliant halo; and the body, quite nude, is of exquisite flesh tone. The Holy Mother presses her lips against his shoulder in an excess of love. She is robed in an ample drapery of purple, red, and white, and is standing full length.

Owned by Mr. Blakeslee.

Height, 43 inches; width, 23 inches.



NO. 108.—TINTORETTO. "PORTRAIT OF A NOBLEMAN."

No. 88

DOMINICUS VAN TOL

1631–1676

A Dutch Couple

110.

Through an open window one sees a buxom Dutch woman, with red dress and white cap, listening to the protestations of a middle-aged man in a dark-green coat and a black hat. The painter, Van Tol, was the nephew and pupil of Gerard Dou, and was one of the most successful followers of his style.

Owned by Mr. Fischhof.

On panel. Height, 6½ inches; width, 5 inches.

275.

No. 89

SIR WILLIAM BEECHEY, R.A.

1753–1839

Portrait of Miss Elizabeth Fitzgerald

Court painter to George III., of whom he did many portraits, Beechey painted others of royalty, notably Queen Charlotte, the Prince of Wales, and the Duke of York. In Hampton Court there are many of his canvases, for he was in great favor with the reigning family of England. The charming English girl here is represented seated out of doors, and holds in her hand a sheet of music. Behind her a honeysuckle vine clambers up a tree and relieves her robe of white. Her brown hair is tied with a band of blue ribbon, and over a shapely arm a lace shawl is gracefully draped.

Owned by Mr. Blakeslee.

Height, 30 inches; width, 25 inches.

No. 90

NICOLAS ELIAS

Early Seventeenth Century

Portrait of a Dutch Lady

375.

From the collection of Mr. Charles Sedelmeyer, Paris

A placid-looking lady, with blue eyes and brown hair, in a figured black robe enriched with gold embroidery and many gold buttons, with a broad, white linen collar, linen cuffs bordered with lace, and a quaint and elaborately embroidered linen cap. She stands beside a small table on which is a handsomely bound bible with gold clasps. Her right hand is placed upon her waist; her left hand rests on the arm of a chair.

By order of Mr. Fischhof.

On canvas. Height, 39½ inches; width, 30½ inches.

175.

No. 91

FRANK DE HAVEN

Contemporaneous

Eventide

With much sentiment and appreciation of the subtle tones of evening, Mr. De Haven has, in this work, produced an attractive composition, showing some noble trees, with a road winding off in the distance, along which comes a flock of sheep. The sky is full of delicious, delicate tones of yellow and pink, with tender grays and a fine envelopment of atmosphere.

Owned by Mr. Blakeslee.

Height, 36 inches ; width, 48 inches.

175.

No. 92

WILLIAM ETTY, R.A.

1787–1849

Portrait of a Child

From the collection of Mr. Charles Sedelmeyer, Paris

Life-size head and bust of a handsome, fresh-faced, smiling child, with blue eyes and curling golden hair, wearing only a small white garment thrown loosely across his shoulders. Rich blue background.

Owned by Mr. Fischhof.

Square panel in oval frame. Height, 17 inches ; width, 14 inches.

NO. 111.—FRANCIS COTES, R.A. "PORTRAIT OF MISS SOPHIA BROWNING."

No. 93

NICHOLAS MIGNARD

1605–1688

Diana

400.

This is a portrait of some noble lady who has posed, as was the fashion of the time, in a mythological character—that of Diana with bow in hand. She is gorgeously attired in a robe of white, from which there seems to float a crimson scarf. In her left hand she holds an arrow. About her handsome neck is a string of pearls, and her hair is in curls. For background the artist has given a landscape.

Owned by Mr. Blakeslee.

Height, 43 inches; width, 35 inches.

475.

No. 94

ROBERT TOURNIÈRES

1668-1752

Portrait of the Countess de Croissy

A half-length, life-size portrait of a handsome woman with deep-blue eyes and brown hair slightly turning gray, in a low-cut light-blue silk dress with gold embroidery, and a somewhat darker blue wrap, with flower decorations, loosely thrown over her shoulders. Her right arm rests on the arm of a red velvet covered chair. Tournières exhibited at the salon, Paris, between 1704 and 1748. He was a favorite with the Regent, Duke of Orleans. He painted many prominent personages of the French Court. His "Origin of Painting" is in the Louvre.

Owned by Mr. Fischhof.

Height, 32 inches; width, 28 inches.

No. 95

JAN ANTHONISZ VAN RAVESTEIN

1572–1657

Portrait of Nicholas Burggraef

295.

From the collection of Lord Garvagh

We have here a very distinguished-looking man in black, with patrician features and stately, serious mien. The thumb of the right hand is in his belt; the left is holding a glove and rests on his sword-hilt. A handsome ruff encircles his throat, and a curtain of green, heavily embroidered, is looped up behind him. Expressive features of an intellectual cast show the subject to be a man of importance.

Owned by Mr. Blakeslee.

Height, 34 inches; width, 28 inches.

150.

No. 96

CORNELIS DE VOS

1585–1651

Head of a Dutch Lady

From the collection of Mr. Charles Sedelmeyer, Paris

Head and bust of a Dutch woman, whose features betoken education and refinement. She wears a black dress, a slight linen cap, and a broad, white ruff. The artist, a friend of Van Dyck (whose portrait he painted), was master of the famous Guild of St. Luke, Antwerp, in 1608. His work, while quite individual, has in it artistic qualities and characteristics to be found in the work of Van Dyck.

Owned by Mr. Fischhof.

On canvas. Height, 21 inches; width, 16 inches.

DANIEL MYTENS

SIR WILLIAM CROFTS

No. 113.

No. 97

RICHARD WILSON, R.A.

1714–1782

The Broken Bridge

275.

This distinguished master of landscape, whose reputation has increased with time, is now accorded the first position in the school of his day, and his works are eagerly sought for. Here we have a most interesting composition, showing a stretch of river spanned by a bridge that is broken down, leaving some of the stone piers standing, which cast long shadows in the stream. An old red-roofed cottage and a long line of trees are seen on the bank. To the left, a clump of trees and some figures; overhead, a fine sky.

Owned by Mr. Blakeslee.

Height, 24 inches; width, 38 inches.

700.

No. 98

WILLIAM FREDERICK WITHERINGTON, R.A.

1785–1865

Loading the Market-Cart

From the collection of Mr. Charles Sedelmeyer, Paris

A market-cart is drawn up in front of a cottage with thatched roof and tall, red brick chimneys. A man standing on the cart is handling a large basket. In the cart and on the ground beside it are cabbages, turnips, etc. A boy looks after the harness of the horse. A woman with a young child in her arms sits near an old pump with a moss-covered watering-trough, and a child stands nearby flourishing the driver's whip. Beyond is an elderly man who appears to be directing the man on the cart. Trees and a vista of landscape in the background. Rich, warm coloring.

By order of Mr. Fischhof.

On canvas. Height, 43 inches; width, 34 inches.

No. 99

SIR PETER LELY

1618–1680

Countess of Clarendon

From the collection of the Marquis of Normanby

400.

Portrait painter to Charles I. and Charles II., Lely was the fashionable artist *par excellence* of his time in London, amassing a fortune at his easel. The lady in this picture, one of the social lights of her day, is gorgeously robed in low-cut silken gown, disclosing beautiful neck and shoulders. She wears a great blue hat and carries a shepherd's crook. The attractive head is poised gracefully on the shoulders, while masses of curling black hair heighten the brilliancy of the lovely flesh color.

Owned by Mr. Blakeslee.

Height, 50 inches; width, 40 inches.

275.

No. 100

ALESSO BALDOVINETTI

1427–1499

Virgin and Child

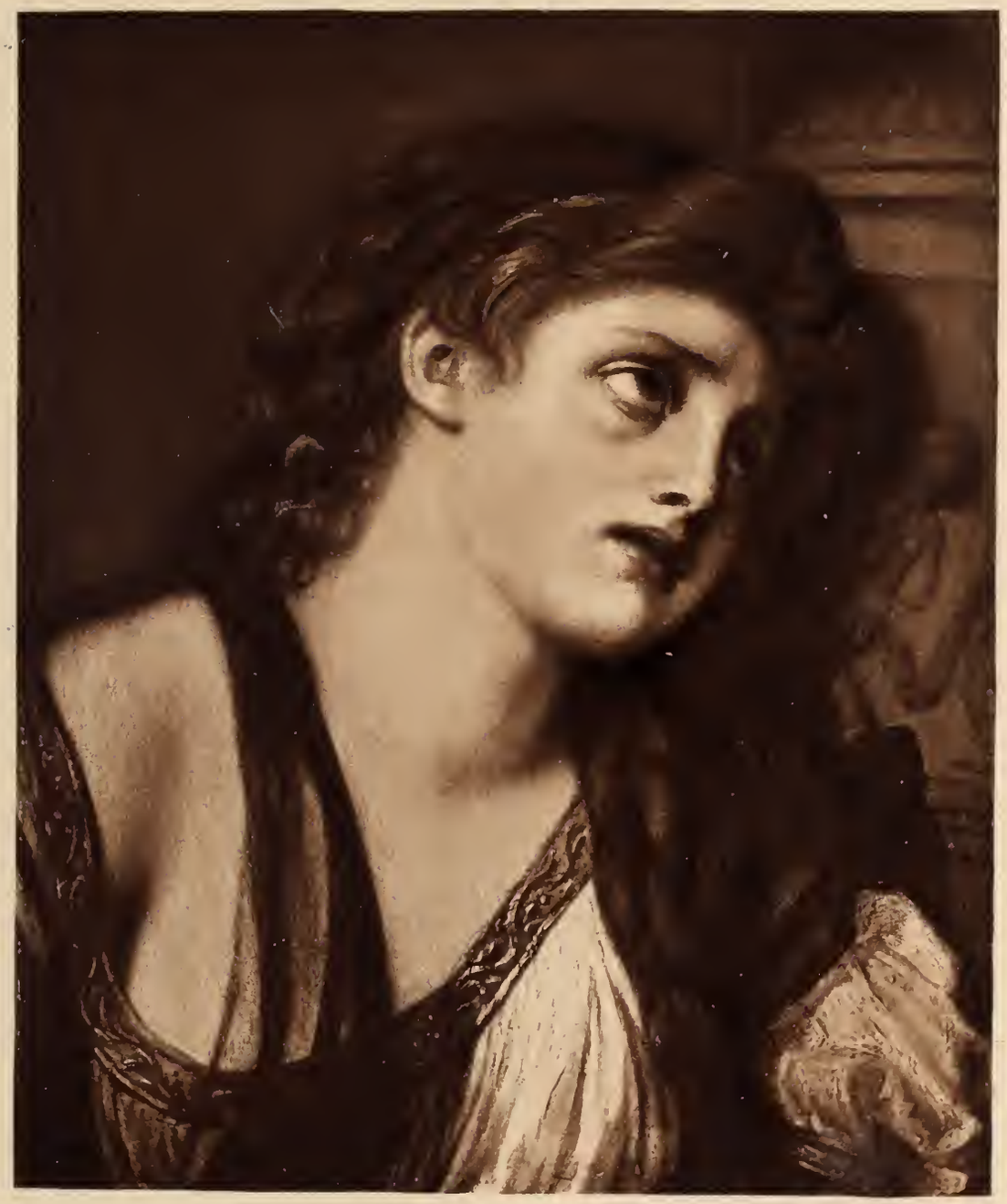
Bought in Italy by Messrs. Lawrie & Co., London

Baldovinetti was one of the most prominent masters of the early Florentine renaissance, and this example of his work is in most excellent preservation. The Virgin, with hands clasped, looks in adoration upon the naked Infant lying before her on a balcony railing, over which the skirt of her robe has been spread. Beyond is an expanse of landscape under a luminous sky.

Owned by Mr. Fischhof.

On panel. Height, 26¾ inches; width, 19⅝ inches.

JEAN BAPTISTE GREUZE



INNOCENCE

No. 114.

No. 101

FRANS POURBUS (THE YOUNGER)

1569–1622

Archduchess Isabella

1550.

In 1611, Pourbus was appointed court painter to Marie de Medici. He was also painter to the Duke of Mantua, and accompanied Eleanor of Mantua, sister of Marie de Medici, in her progress through France. Perhaps never did this painter attack a more difficult problem than the present canvas, which represents the royal lady in the most intricate costume of a period when costumes ran riot in a maze of embroideries, decorations, and subtle eccentricities of the dressmaker's art. Not content with a ruff of amazing complications of needle-work and lace, the sitter wears a dress literally covered with a mass of jewels, trimming, and embroideries. The right hand holds a fan, and upon the thumb is a signet ring; the left hand rests on the dress, while on the wrist is a gorgeous bracelet. A monogram is embroidered on the right breast, and the hair is worn dressed back from the forehead.

Owned by Mr. Blakeslee.

Height, 36 inches; width, 28 inches.

225.

No. 102

JAN LIEVENS

1607–1672

Portrait of a Clergyman

Jan Lievens was a pupil of Pieter Lastman and a contemporary of Rembrandt. He visited England and painted the portraits of Charles I. and his queen. The Portrait of a Clergyman represents a man with blue eyes and light hair and beard, wearing a priest's cassock with cords about the waist and a tall, black cap with a jewelled border. Across his breast hangs a gold chain with a cross attached. Over his shoulders is a fur-lined cloak. A rich golden tone pervades the picture.

Owned by Mr. Fischhof.

On canvas. Height, 29½ inches; width, 23 inches.

No. 103

FRANZ VAN MIERIS

1635–1681

Interior of an Inn

200.

Gerard Dou characterized Frans van Mieris as the prince of his pupils, and later Mieris became one of the most popular painters of his time. His works enormously appreciated in value even during his lifetime. This picture, a room in a Dutch inn, shows several men grouped about a fireplace, one of whom gesticulates as he tells a story. A woman near him is pouring a drink from an earthen pitcher into a glass. A man and a woman are seated at a table in the background, and a dog sits near his master in front of the fire.

By order of Mr. Fischhof.

On canvas. Height, 15½ inches; width, 12¼ inches.

No. 104

HENRI GASCARD

1635–1701

Portrait of Madame d'Orville

325.

Half-length, life-size portrait of a handsome, mature woman, with fresh, pink complexion, dark eyes, and dark-brown hair slightly streaked with gray. She wears a low-cut yellow silk corsage covered with black Spanish lace, with white lace about the neck, and short sleeves. There are gold threads tying her hair, and skeins of gold thread pinned to her corsage. She has a string of pearls around her neck, and pearls pendant from her ears.

Owned by Mr. Fischhof.

On canvas. Height, 30 inches; width, 25 inches.

JOHN HOPPNER, R.A.

PORTRAIT OF LADY ELIZABETH WHITBREAD

No. 17.

No. 105

THOMAS COUTURE

1815–1879

A Young Venetian after an Orgie

Couture's Salon painting in 1840

Mentioned in Bryan's Dictionary of Painters and Engravers, page 321, *vol. I.*

350.

Famous as the painter of the great picture, "Romans of the Decadence," Couture was one of the most distinguished French artists of the first half of the century, and his influence on the men of his day was enormous. Very characteristic is this strong example of a young Venetian seated on the balustrade of a white marble palace, apparently deep in thought. Around his head is a wreath of leaves, and in his hand he holds an empty goblet. The expression of his face betokens remorse, the intellectual side of the man's nature evidently asserting itself. As a psychological study it is remarkable, while as a piece of brush work and color it is in line with the artist's best pictures.

Owned by Mr. Blakeslee.

Height, 46 inches; width, 36 inches.

No. 106

THOMAS GAINSBOROUGH, R.A.

1727–1788

Landscape

225.

A view across a stretch of hilly country, with a river and village in the distance. In the foreground, near a road, two men, in charge of a number of cattle and sheep, are sitting on the ground. There is a tender blue upper sky changing to a rosy hue, and partly covered by light gray clouds as it approaches the horizon. An early production of the master, but most agreeable in subject and finished in execution.

Owned by Mr. Fischhof.

On canvas. Height, 23 inches; width, 20¼ inches.

No. 107

CORNELIS DE VOS

1585–1651

The Comte de Feria

Condover Hall Collection

350.

A personal friend of the great Van Dyck and a master of the Guild of St. Luke, this famous Flemish painter is represented in many of the European galleries—notably those of Antwerp, Berlin, Brussels, Madrid, Munich, St. Petersburg, and Vienna. This important portrait is of a noble youth, who stands on a stone balcony, from which is seen a stretch of country. A red curtain is draped up behind, and a dog stands beside him. The figure is dressed in knee breeches and elaborate doublet. White lace collar and cuffs are worn, and in the hand is a broad-brimmed cavalier's hat.

Owned by Mr. Blakeslee.

Height, 61 inches; width, 41 inches.

No. 108

TINTORETTO (JACOPO ROBUSTI)

1519–1594

Portrait of a Nobleman

From the collection of Mr. Charles Sedelmeyer, Paris

650.

Three-quarter length portrait of a man with ruddy complexion, dark hair, beard, and moustache, wearing a black robe with white lace collar and cuffs, and a black cloak. His right hand rests on a table beside him. In his left hand he carries a pair of gloves. A most characteristic and impressive portrait, painted in the master's best manner.

Owned by Mr. Fischhof.

On canvas. Height, 39½ inches; width, 34½ inches.

Signed and dated at the bottom: Iac. Tentoreto. F. 1565.

NO. 118.—MOREELSE. "PORTRAIT OF MARI MANONI."

No. 109

GERARD VAN HONTHORST

1590–1656

A Lute Player

Condover Hall Collection

300.

Charles I. invited Honthorst to come from his native Holland to England, where he was employed in 1628 in painting the palace of Whitehall with allegorical figures. He also decorated the palace and the House in the Woods at The Hague, and painted a series of pictures for the king of Denmark. The latter part of his life he gave to portraiture. An able, serious colorist and draughtsman, Van Honthorst has attained an unusually fine result in this canvas. The lady, a dark beauty with black hair arranged with feathers, and wearing a loose gown of blue and white, plays the flute. Some sheets of music are on the table on her right, and her body is bent forward.

Owned by Mr. Blakeslee.

Height, 37 inches; width, 33 inches.

No. 110

SIR PETER LELY

1618–1680

Portrait of the Countess of Meath

From the collection of Mr. Charles Sedelmeyer, Paris

225.

Three-quarter length, life-size, nearly full-face portrait of a young woman with blue eyes and light-brown hair, wearing a low-cut yellow silk dress, with short sleeves lined with white, pearl necklace and eardrops and a pearl brooch. Her hands rest in her lap. In her left hand she holds two red roses. There is a great tree-trunk behind her, and a glimpse of landscape at the left.

Owned by Mr. Fischhof.

On canvas. Height, 49 inches; width, 40½ inches.

No. 111

FRANCIS COTES, R.A.

1726–1770

Portrait of Miss Sophia Browning

400.

Well known as a portrait painter of the Georgian period, Cotes did, among other work, a picture of Queen Charlotte, with the Princess Royal on her lap, which was engraved by Ryland. He was a foundation member of the Royal Academy. This canvas shows a pretty woman in a pink gown, seated in a woodland, leaning against a great tree. Her hands are crossed on her lap, and over her powdered hair, which is dressed in pompadour style, falls a thin drapery. Beyond appears a glimpse of river and hills.

Owned by Mr. Blakeslee.

Height, 30 inches; width, 25 inches.

No. 112

SIR ANTHONY VAN DYCK

1599–1641

Adoration of the Shepherds

From the collection of Colonel Hankey, "Beaulieu," Hastings, England

800.

From the collection of Mr. Charles Sedelmeyer, Paris

Night effect, outside the stalls of a stable, in front of which the Virgin, on her knees on the ground, has uncovered the Christ-child, showing Him lying nude in a sheepskin covered by a white linen sheet. Three shepherds have crowded up to look at the Child. One, wearing a red shawl thrown over his shoulder, leans forward, supporting himself on his staff; the second kneels before the Child, with hands clasped in adoration; and the third restrains a cow coming forward from one of the stalls. From another stall an ass looks out. The Virgin wears a crimson robe and a rich blue cloak. The shepherds are followed by several sheep and a dog. Vista of landscape at the left, with figures in the distance. In the sky, the form of an angel is depicted.

Owned by Mr. Fischhof.

On canvas. Height, 20 inches; width, 23 inches.

NO. 121.—DE GEEST. "PORTRAIT OF A LADY."

No. 113

DANIEL MYTENS

1590–1656

Sir William Crofts

Formerly in the collection of Joseph Addison and the Countess of Warwick, Bilton Hall, Rugby. Prior to this the canvas was in Holland House. Sir William Crofts, created Baron Crofts, 1655, married an aunt of Admiral the Earl of Warwick, and held an appointment in the household of Queen Henrietta Maria, and died in 1662.

Bought from Thos. Agnew & Sons, London

£100.

Mytens came to England early in his career, and achieved a flattering success, being court painter to Charles I. until he was supplanted by Van Dyck. He painted much in the same manner as Van Dyck, although Mytens was not, as is sometimes erroneously asserted, an imitator, for his technique was the same long before the great genius from Antwerp appeared on the scene. Many of his portraits remain in England, and are highly prized by reason of their excellence of color, drawing, and modelling. No more worthy example has come to this country than this portrait of Sir William Crofts, who is represented standing against a grand old tree, behind which a fine landscape stretches away in the distance.

Owned by Mr. Blakeslee.

Height, 80 inches ; width, 50 inches.

2500.

No. 114

JEAN BAPTISTE GREUZE

1725–1805

Innocence

From the collection of Lord Braybrooke, of Audley End, England

The works of few painters of the French schools have enjoyed greater popularity than those of Jean Baptiste Greuze, and his pictures of young girls are especial favorites. This picture represents a beautiful young girl, with light-brown hair, and brown eyes upraised towards heaven. The painting of the flesh is in the artist's most subtle and charming manner—exhibiting his finest qualities. The work is of unusual richness of coloring and is in most excellent condition.

Owned by Mr. Fischhof.

On canvas. Height, 18¼ inches; width, 14¾ inches.

No. 115

SIR THOMAS LAWRENCE, P.R.A.

1769–1830

Lady Carrington

From Weeting Hall, Norfolk

675.

The brilliant president of the English Royal Academy was never dull, for he gave to every picture some touch of distinction. This charming lady, a belle in her day, is gracefully placed on a sofa of yellow, upon which her arms rest lightly as she toys with a gold eyeglass attached to a long chain. The handsome face turned towards the spectator looks out from the canvas with roguish eyes. Her dark, curling hair is caught with a handsome comb, and the gown is cut low.

Owned by Mr. Blakeslee.

Height, 30 inches; width, 25 inches.

No. 116

JUAN CARRENO-Y-MIRANDA

1614–1685

Portrait of a Spanish Nobleman

Bought in Spain by Messrs. Lawrie & Co., London

1200.

Carreño-y-Miranda was a pupil of Pedro de Las Cuevas and Bartolomé Roman, at Madrid, but improved himself mostly by study of the works of Velasquez and Van Dyck. His talents recommended him to the patronage of King Philip IV., and he was court painter under Charles II. This picture represents the head and bust of a young man, life-size, with dark eyes, black hair, and slight moustache and beard. He wears a black robe, a broad white linen ruff, and white linen cuffs. His right hand is placed across his bosom.

Owned by Mr. Fischhof.

On canvas. Height, 26 inches; width, 19½ inches.

No. 117

JOHN HOPPNER, R.A.

1759–1810

Portrait of Lady Elizabeth Whitbread

Exhibited at the Royal Academy, London, 1798
From the collection of Viscount Eversley, London
From the collection of Mr. Charles Sedelmeyer, Paris
Illustrated in Mr. Sedelmeyer's list of Old Masters

1000.

Three-quarter figure, life-size, seated to the left, with face turned toward the spectator. Her right arm rests on a table, her hand supporting her head. She has blue eyes. Her brown hair is tied with a black ribbon, and she wears a low-cut, black dress, adorned with jewels. A white scarf is thrown over her shoulders. A book lies on the table, which is covered with a red cloth. Red curtain in the background at the right; glimpse of landscape at the left.

Owned by Mr. Fischhof.

On canvas. Height, 35¾ inches; width, 27¾ inches.

#50.

No. 118

PAULUS MOREELSE

1571–1638

Portrait of Mari Manoni

A man of many talents, Moreelse was master and expert in three professions—architect, engraver, and painter. It is as the last, however, that he claims remembrance and enjoys the world's favor. Here he shows the likeness of a Dutch lady of quality in the fashionable, if somewhat uncomfortable, costume of her time. She is depicted standing, life-size, three-quarter length, leaning her hand on the arm of a carved chair. Her other hand, resting lightly on her hip, holds a glove of leather with gay embroidery. The dress is severe in its black, only relieved by a band of red with gold decorations that go down the breast and fall over the waist. A cap of elaborate needlework and an enormous ruff complete the costume.

Owned by Mr. Blakeslee.

Height, 43 inches; width, 32 inches.

No. 119

JOHN OPIE, R.A.

1761–1807

1450.

Portrait of Mr. Templeton

Collection of William Angerstein, Weeting Hall, Norfolk

Known as "The Cornish Wonder," Opie had a flattering success in London, where he received academic honors and painted many distinguished persons. The athletic, strong-faced youth in this portrait is depicted with great vigor, and is painted in a virile, certain manner that shows Opie's mastery of his tools. Owned by Mr. Blakeslee.

Height, 30 inches; width, 25 inches.

1400.

No. 120

LORENZO LOTTO

1480–1554

The Virgin, Child, and Saints

From the Markham Collection
From the collection of Mr. Charles Sedelmeyer, Paris
Illustrated in Mr. Sedelmeyer's list of Old Masters

The Virgin, with the Child in her arms, is seen seated in an arbor. At the right stands St. Peter, and on the left, John the Baptist. Two kneeling female figures at the right and left, respectively offer flowers to the Child, who already holds a pink blossom in His right hand. The Virgin wears a pink waist and a rich dark-blue skirt; St. Peter is in red, and St. John has a purple cloth about his loins. The female figure at the left wears a green dress and a red robe thrown over her shoulders. The kneeling figure at the right is in white, with a golden-brown cape. The Child is nude but for a coral rosary about His neck. Golden rays proceed from the head of the child, while about the heads of the other figures are golden halos. The head of the Virgin is relieved by a rich green curtain hanging behind her. In composition, in richness and brilliancy of color, in fine preservation, and as an example of the highest achievement of the artist, this picture is especially noteworthy. Lorenzo Lotto was a pupil of Giovanni Bellini and of Giorgione, and painted some of the most noted altar pieces in Italy.

By order of Mr. Fischhof.

On panel. Height, 60 inches; width, 46 inches.

NO. 122.—J. M. W. TURNER. "VENICE."

3850.

No. 121

WYBRAND DE GEEST

1591-1643

Portrait of a Lady

Contemporaneous with Van Dyck, Rubens, and Mierevelt, and himself one of the distinguished painters of his day in Antwerp, De Geest produced many portraits of the leading burghers of the town and elsewhere. This fine picture depicts a lady in black, with an enormous white ruff and cuffs of lace. She stands with one hand on a chair. Painted in great detail, in good color, and well modelled, the work is fully representative.

Owned by Mr. Blakeslee.

Height, 46 inches ; width, 36¼ inches.

625.

No. 122

JOSEPH MALLORD WILLIAM TURNER, R.A.

1775–1851

Venice *

View on the grand canal, with marble palaces and domed churches rising in the middle distance out of the early morning mist which hovers over the water. Nearer the spectator are boats with red and yellow sails, and over all is a tender blue sky with light clouds. A characteristic example of Turner's gorgeous coloring combined with subtle atmospheric effect.

By order of Mr. Fischhof.

On panel. Height, 14 inches; width, 20 inches.

* Bought from Thomas Agnew & Sons, London, by whom the following letter was written to Mr. Fischhof:

"LONDON, October 20, 1899.
"39*b*, Old Bond Street, W.

"The picture of 'Venice,' by Turner, which you purchased yesterday, was the property of Mr. Coppet, and we understood from his agent that his father had bought it from a lady near Chiswick many years ago. It was most probably painted about 1845 to 1850. Turner painted several panel pictures about that date, and he had a small country house near Chiswick."

No. 123

FRANCIS COTES, R.A.

1726–1770

210

Portrait of a Young Lady

The painter of royalty, nobility, and many fashionable people of his time, Cotes in this portrait has limned a beautiful English lady in the full flush of health, robed in a dainty gown of gray, trimmed with lace. She wears a bunch of flowers at her breast, and has her hair dressed *à la pompadour*. A fur robe has fallen off her shoulders. The work is full of refinement and charm.

Owned by Mr. Blakeslee.

Height, 24 inches; width, 20 inches.

No. 124

JAN STEEN

1626-1679

Girl Frying Cakes

Sold in the collection of M. Braamcamp, 1771. Subsequently in the collections of Sir Charles Bagot, M. Heris, and Mr. Bentley

1725.

A picture in the most characteristic vein of this artist. Two girls and two boys are seen in a Dutch kitchen. One of the girls, dressed in a blue jacket and a brown skirt, is seated on the floor in the foreground, holding a pan over the fire, and at the same time looking around at a white dog which is jumping up against his master, who is pinching a kitten's ear. The second girl sits in an inclosed chair with a cake in her hand, and the other boy stands behind her holding out a spoonful of milk.

[Smith's "Catalogue Raisonné." Supplement, page 481, No. 23.]

Owned by Mr. Fischhof.

On panel. Height, 32 inches; width, 27 inches.
Signed in lower left-hand corner, J. Steen.

NO. 124.—JAN STEEN. "GIRL FRYING CAKES."

No. 125

WILLIAM HOGARTH

1697–1764

Portrait of Elizabeth Fenton

From the collection of Lady Penelope Gage, Hengrave Hall, Suffolk

450.

The great English satirist and remarkable delineator of the foibles of the fashionable world was a portraitist as well, and this work is representative of his best in that direction. It is a sober, well-executed likeness of a young lady clad in a gown of blue and yellow, the robe cut low, displaying a lovely neck and shoulders.

Owned by Mr. Blakeslee.

Height, 30 inches ; width, 25 inches.

No. 126

FRANS HALS

1581–1666

The Jolly Toper

From the collection of the Baron de Beurnonville, Paris, 1884
From the collection of Mr. Charles Sedelmeyer, Paris
Illustrated in Mr. Sedelmeyer's list of Old Masters

1600.

A man, with red, laughing face, clasping a pewter jug in his left arm and holding a clay pipe in his right hand. He wears a shaggy fur cap and a blue blouse with a broad white collar.

By order of Mr. Fischhof.

On canvas. Height, 23¾ inches; width, 19¼ inches.

No. 127

CHARLES LE BRUN

1619–1690

Portrait of the Marquis de Louvois, the Great War Minister of Louis XIV

From the Yriarte collection

425.

Introduced to Louis XIV. by Mazarin, through the king's patronage Le Brun became, after the death of Le Sueur, the head of the French school, and he exerted a powerful influence on art in France. This capital portrait of Louvois, the great war minister of Louis XIV., shows the distinguished soldier and statesman clad in a suit of armor. He wears a curly wig, and a lace cravat which falls over his steel breastplate. The face is full of intellectuality and firmness, and, in a way, nobility; while the painting is unctuous, well considered, and of an agreeable tonal quality.

Owned by Mr. Blakeslee.

Height, 26 inches; width, 22 inches.

500.

No. 128

FRANCIS COTES, R.A.

1725–1770

Portrait of Miss Forrester

From Messrs. Thomas Agnew & Sons, London

A handsome young lady, with brown eyes and dark hair in which is wound a pink ribbon and a string of pearls, in a low-cut blue bodice with jewelled clasps, and a purple mantle lined with pink silk. Francis Cotes was one of the original members of the Royal Academy, 1768.

Owned by Mr. Fischhof.

On canvas. Height, 29 inches; width, 29 inches.

No. 129

JAN BOTH

1610–1662

The Guitar Player

Collection of M. M. Muilman, Amsterdam, 1813
Collection of Albert Levy, London
Smith's "Catalogue Raisonné," Part VI., page 185, No. 41

525.

The following description of this picture appears in Smith's "Catalogue Raisonné," Part VI., page 185, No. 41: "'The Guitar Player.' The view represents a hilly country, with a cluster of trees and a rippling brook flowing on one side of it. The figures, which give additional interest to the scene, consist of a peasant standing in the foreground, apparently listening to another, who is seated, playing on a guitar, while a third reposes on the ground; several travellers with laden mules may also be observed passing along a road over a hill."

Owned by Mr. Blakeslee.

Height, 20 inches; width, 25 inches.

150.

No. 130

GOVERT FLINCK

1615–1660

A Patriarch

Pupil of Rembrandt. Unusually well represented in the museums of Amsterdam, Antwerp, Berlin, Munich, St. Petersburg, Rotterdam, Paris, and London. Flinck was patronized in his day by the Elector of Brandenburg and the Prince of Nassau. In this picture of an old man, clad in a robe of red, dignity and the nobility of old age are expressed with much knowledge and discretion. The light gray hair and beard are soberly painted, and the tone of the work is in keeping with the subject.

Owned by Mr. Blakeslee.

Height, 28 inches; width, 24 inches.

No. 131

THOMAS GAINSBOROUGH, R.A.

1727–1788

Landscape near Sudbury

From the collection of the Right Hon. Lord Methuen

325.

The brilliant genius of this artist, portrait and landscape painter, and distinguished in both directions, causes his name to stand out as one of the most original and interesting of the great group of Englishmen of the Georgian era. This landscape, in his earliest manner, shows a glade in the forest in the autumn. A group of figures on the left are seated on the dark brown grass. The fine gnarled form of a tree rises up near them, while to the right a bare trunk and branches are silhouetted against a blue sky.

Owned by Mr. Blakeslee.

Height, 25 inches; width, 30 inches.

No. 132

SIR HENRY RAEBURN, R.A.

1756-1823

Portrait of Mrs. Kennedy Lawrie

From the collection of Mr. Charles Sedelmeyer, Paris
Illustrated in Mr. Sedelmeyer's list of Old Masters

4050.

Raeburn, who ranked with Reynolds and Gainsborough among British painters, was born in Scotland and was a pupil of David Martin. He was made a Royal Academician in 1814, and was knighted by King George IV. in 1822. The "Portrait of Mrs. Kennedy Lawrie" represents a handsome young woman, with dark curling hair and blue eyes, clad in a low-cut black velvet dress without sleeves. A light gauze scarf about her waist falls across her bare arm. There is some beautiful flesh painting in this picture, and a living expression in the face not often realized so successfully in portraiture.

Owned by Mr. Fischhof.

On canvas. Height, 30 inches; width, 25 inches.

NO. 126.—FRANS HALS. "THE JOLLY TOPER."

No. 133

FERDINAND BOL

1611–1681

Portrait of a Gentleman

525.

Pupil of Rembrandt, and painter of the great work, "Four Regents of the Leprosy Hospital," now at the town hall of Amsterdam, Ferdinand Bol is represented in such European museums as St. Petersburg, The Hague, the Louvre, Paris, Munich, Dresden, Berlin, Rotterdam, London, and Liverpool. In this distinguished portrait of a man in black may be seen the artist's manner of work and his free, lucid style. The subject, a man with dark hair and mustache, wears a lace collar, and holds one hand at his breast. Both face and hand are admirably painted, and the color shows much refinement of tint, the whole work carrying with it an air of distinction.

Owned by Mr. Blakeslee.

Height, 34 inches; width, 28 inches.

125.

No. 134

WILLIAM ETTY, R.A.

1787–1849

The Young St. John

From the collection of Mr. Charles Sedelmeyer, Paris

Head and bust of a fresh-faced boy of five or six years, with brown eyes and brown hair in long curls. He is pictured as a young St. John, with a sheepskin across his breast and passing over his left shoulder. In his left hand he holds a cross. Rich blue-green background.

Owned by Mr. Fischhof.

On canvas. Height, 19¼ inches; width, 16 inches.

No. 135

JAN ANTHONISZ VAN RAVESTEIN

1572–1657

Elizabeth, Queen of Bohemia

600.

A patrician woman, clad in a close-fitting waist of black, heavily embroidered in gold, is seated facing the spectator. Golden-brown hair falls in waves over her face, while around the neck is an elaborate ruff, the painting of which is most remarkable. There is a warm, mellow quality of color over the canvas, and the detail, though carried out to a high finish, is nevertheless kept subservient to the face, which is full of expression.

Owned by Mr. Blakeslee.

Height, 30 inches ; width, 25 inches.

No. 136

PETER PAUL RUBENS

1577–1640

An Apostle

1350.

From Martin H. Colnaghi, Esq., London
From the collection of Mr. Charles Sedelmeyer, Paris

Half-length figure of a tall, bronzed man, with brown hair and beard, with his hands resting on the upright timber of a cross. He wears a red robe. Over the left shoulder is a blue mantle.

Owned by Mr. Fischhof.

On panel. Height, 25¼ inches; width, 18⅞ inches.

NO. 129.—JAN BOTH. "THE GUITAR PLAYER."

No. 137

FEDERIGO ZUCCARO

1543–1609

Lady of the Elizabethan Period

200.

Founder of the Academy of St. Luke in Rome and the decorator of many churches and chapels in Italy, Zuccaro found his way to Flanders, Holland, and England, where he painted several portraits of Queen Elizabeth and other distinguished persons, no less than twenty-one of which were exhibited in London in 1866, when an exhibition of the painter's work was held. The lady in this canvas wears the formal costume of the day of the Virgin Queen, with waist held stiffly in, puffed sleeves, and a great ruff about the neck. From the waist the dress flares out and the hair is arranged with rigid precision. Very elaborate too is the decoration of this costume, with its many threads of gold and silk deftly woven into the fabric.

Owned by Mr. Blakeslee.

Height, 46 inches ; width, 38 inches.

No. 138

GOVERT FLINCK

1615–1660

Portrait of a Lady

From Mr. Thomas MacLean, London

125.

A three-quarter length portrait of a Dutch woman, with fresh, clear complexion, blue eyes, and light-brown hair. She wears a black velvet gown, with corsage of brown and gold brocade showing underneath, and with a broad white linen collar, linen cuffs, and a linen cap—all bordered with lace. She has pearl eardrops, gold chain bracelets, and holds a closed fan in her right hand. Govert Flinck was a pupil of Rembrandt, and some of his works have been attributed to the brush of the latter.

Owned by Mr. Fischhof.

On panel. Height, 44½ inches; width, 34 inches.

No. 139

JEAN MARC NATTIER

1685–1766

Madame la Marquise de Marigny de Menars, Belle Soeur de Madame de Pompadour

£100.

This distinguished French artist, who painted the Czar of Russia, the Empress Catherine, Marshal Saxe, and many notables, is represented in numerous European collections. The lady in this picture, in a robe of white, is seated by some rushes and leans on a great upturned vase, from which water pours, typifying "La Source." Her beautiful arms, neck, and shoulders are seen against a dark sky, and her face, surmounted with white hair, has all the distinction of patrician birth. The work, in the best manner of Nattier, is remarkable for its masterly qualities, and the example is unusually fine.

Owned by Mr. Blakeslee.

Height, 38 inches; width, 31 inches.

550.

No. 140

HENRY MORLAND

1730–1797

Girl with a Basket of Eggs

From Messrs. Thomas Agnew & Sons, London

Half-length portrait of a young woman with brown eyes and hair, wearing a low-cut dress of white with red and green stripes, and a straw hat with a blue ribbon over a lace cap. On her right arm she carries a basket of eggs, and with her left hand she partially supports the basket. In her corsage she wears a bunch of blossoms and leaves.

Owned by Mr. Fischhof.

On canvas. Height, 30 inches ; width, 25 inches.

No. 141

SIR HENRY RAEBURN

1756–1823

Mr. Brown of Westerhaugh

Purchased of Messrs. Thomas Agnew & Sons, London

1800.

Although always accorded a high position in his profession, of recent years the fame of Raeburn has greatly increased, until to-day he is accounted second to none in the great coterie of early English painters, and his paintings are eagerly sought for by collectors. He is well represented in the present example, which is a portrait of a dignified, sturdy old gentleman seated in an armchair, his hands crossed on his lap. A white wig and waistcoat enhance the ruddiness of his complexion, and the virile, benign countenance is rendered with unerring directness.

Owned by Mr. Blakeslee.

Height, 50 inches; width, 40 inches.

200.

No. 142

DANIEL MYTENS (THE ELDER)

1590–1656

Portrait of a Lady

Portrait of a young woman—three-quarter face—with brown eyes and curling brown hair, clad in a light-blue robe with short, flowing sleeves, with a gauze kerchief over her shoulders and gauze attachments to the sleeves. A pearl necklace encircles her neck, and she wears pearl eardrops and a jewelled brooch. With her left hand she pulls a bit of brown drapery about her right shoulder.

Owned by Mr. Fischhof.

On canvas. Height, 29½ inches; width, 24 inches.
Signed and dated at the left.

No. 143

MICHIEL JANSZEN MIEREVELT

1567–1641

Herr Pieter de Schilde, Counsellor of Brabant
Born 1584

From the collection of the late M. Maurius Vlierboom van Hoboken, Amsterdam

1500.

Wonderfully characteristic is this unusually fine portrait of the worthy burgomaster of Brabant as he is seated in his official chair, with his state robe of black, trimmed with fur. The stamped leather back, the carved arms, and the style of his chair are of the period, while the head, coming out of a great ruff, is sturdy, honest, and thoroughly in accord with the personality of the man. The sitter's short hair and beard are black, and his arms are resting on the arms of the chair. The painting is solid and harmonious; the construction is well indicated, and the general treatment is in the painter's best manner. Indeed, so strong an example of the great Dutchman's work has rarely, if ever, come to this country. Mierevelt was born in Delft, and was invited by Charles I. to come to England. He painted portraits of royalty and the great men of his time in Holland and elsewhere, and he is represented in the various museums of Europe.

Owned by Mr. Blakeslee.

Height, 48 inches; width, 35 inches.

No. 144

JAN FYT

1611–1661

Huntsman, Dogs, and Game

1400.

A hunter in a red coat, brown vest, and breeches, and wearing a broad-brimmed black hat, is standing in the foreground of a landscape surrounded by his dogs—representing a variety of species. A hunting-horn winds about his right arm, and in his right hand he holds cords attached to the collars of some of his dogs. In his left hand he holds a spear and a number of rabbits which he has killed. His falcon perches on the branch of a tree nearby. This important work would be a desirable acquisition for a public art museum.

Owned by Mr. Fischhof.

On canvas. Height, 77 inches; width, 90 inches.

SIR HENRY RAEBURN RA

PORTRAIT OF MRS KENNEDY LAWRIE

No 132.

No. 145

SAMUEL VAN HOOGSTRACTEN

1627–1678

The Game of Draughts

150.

Born at Dort, and painting remarkable genre pictures, Van Hoogstracten's work is not infrequently taken for that of the celebrated Pieter de Hooch. His pictures are in the museums of The Hague, Amsterdam, Vienna, and elsewhere. Many of them have been engraved. Two cavaliers in this composition are seated at a table over an unfinished game. They are in a room handsomely furnished and adorned with statuary. A beautiful girl helps them to wine and they pledge her health. The detail is interesting, and the light and shade effective.

Owned by Mr. Blakeslee.

Height, 32 inches ; width, 37 inches.

No. 146

JACOB VAN RUISDAEL

1630-1681

Forest Scene

From the collection of Colonel Hankey, "Beaulieu," Hastings, England

5900.

This landscape, grand in conception and noble in execution, has all the dignity and impressiveness of the great Dutchman's work. In a glade in the forest are some cattle drinking at a stream. A dog stands by, and some figures are seen in the distance. Gnarled oak trees, stately in form and splendidly drawn and painted, make great masses against a cloud-filled sky, touched here and there by the sunlight, which also filters through the foliage and illuminates the turf. A feeling of profundity and distance is well conveyed, and the composition is admirably arranged.

Owned by Mr. Blakeslee.

Height, 35 inches; width, 48 inches.

No 147

SIR PETER LELY

1618-1680

475.

The Countess of Carlisle, Afterwards Duchess of Northumberland

The lady here represented is robed in a black velvet dress, with yellow silk sleeves. This picture has an air of great distinction, and was for many years regarded as having been painted by Van Dyck.

Owned by Mr. Blakeslee.

Height, 41 inches; width, 33 inches.

No. 148

VENETIAN SCHOOL

Portrait of a Lady

300.

From the collection of Mr. Charles Sedelmeyer, Paris

Head and bust of a young woman with brown eyes and hair, with a rich red corsage embroidered with gold and adorned with pearls, over a white and gold embroidered under-waist. She wears a net on her head profusely decorated with pearls, a string of pearls around her neck, and gold and pearl eardrops. A rich, golden tone is felt throughout the picture.

By order of Mr. Fischhof.

On panel. Height, 26½ inches ; width, 20⅞ inches.

No. 149

BASSANO (JACOPO DA PONTE)

1510–1592

450.

Portrait of a Venetian Nobleman in Armor

Life-size, half-length portrait of a man with blue eyes, brown hair, slight beard and moustache, in a suit of steel armor damascened with gold, standing by a column, with both hands resting on the hilt of his sword. On a red-covered table beside him is his helmet, adorned with red plumes. He wears a white lace collar and lace cuffs. Depending from above are the folds of a gray and gold brocade curtain.

Owned by Mr. Fischhof.

On canvas. Height, 52½ inches; width, 38 inches.

250.

No. 150

JAN ANTHONISZ VAN RAVESTEIN

1572–1657

Portrait of a Dutch Lady

The original of this portrait is a Dutch woman of the patrician orders. She is standing before a red curtain, and clad in a dark gown, with elaborate cuffs and collar of white lace. The yellow sash and ribbons on her gown make valuable notes of color. Great attention has been bestowed on the face and hands, the expression of the former being full of character.

Owned by Mr. Blakeslee.

Height, 39½ inches ; width, 30 inches.

No. 151

BASSANO (JACOPO DA PONTE)

1510–1592

Portrait of a Nobleman

From the collection of Mr. Charles Sedelmeyer, Paris

250.

Three-quarter length, life-size portrait of a man with dark eyes, black hair, and moustache and slight beard, clad in a suit of black armor lined with red velvet, standing with his right hand resting on his helmet—which, with his steel gauntlets, lies on a table beside him. With his left hand he grasps the hilt of his sword. He wears a white ruff and white lace wristbands. His lower limbs are in crimson tights. At the left is a red curtain, and in the upper right-hand corner of the gray background is the inscription: "Nobilis Octavius Della dal Toldo. Anno Æt. xxxi. 1580."

By order of Mr. Fischhof.

On canvas. Height, 47½ inches; width, 37½ inches.

250.

No. 152

SIR JOHN WATSON GORDON, P.S.A.

1790–1864

Robert Watson, Nephew of the Artist

First president of the Scottish Academy, and appointed Queen's limner for Scotland, Gordon was a most popular portrait painter of his day, and in 1855 received a medal at Paris. The subject of this work, a handsome lad of twelve or so, is seated in a woodland, with a drawing tablet on his lap. His bright face is turned towards the spectator, and the general scheme of color is in browns, the white collar and trousers making distinct notes.

Owned by Mr. Blakeslee.

Height, 36 inches ; width, 28 inches.

RAVESTEYN

ELIZABETH QUEEN OF BOHEMIA

No. 135.

No. 153

MICHIEL JANSZEN MIEREVELT

1567–1641

Portrait of the Duke of Richmond

From the collection of Sir H. Inglefield

200.

A middle-aged man, represented almost full-face, in a robe of black brocade, with a broad white collar and the jewelled collar and decoration of the Golden Fleece about his neck. Mierevelt began his artistic career as an engraver, but spirited portraits which he painted of the princes of the House of Nassau met with such favor that he became a portrait painter and achieved a great reputation.

Owned by Mr. Fischhof.

On panel. Height, 25 inches; width, 20⅝ inches.

Dated, Anno 1630.

No. 154

RICHARD WESTALL, R.A.

1765–1836

The Youthful Jove

200.

Drawing master to the Princess Victoria, now Her Majesty the Queen, Westall was a member of the Royal Academy and a popular painter of his day, occupying the same house jointly with Sir Thomas Lawrence for years. This strong picture of the infant Jove shows a nude child, with powerful face and limbs, seated on a cloud, one arm resting on a goat that lies beside him. Behind, an eagle crouches and regards him. The beautiful flesh color of the child is accentuated by the brilliant lighting, and the entire tone of the picture is one of admirable harmony.

Owned by Mr. Blakeslee.

Height, 40 inches ; width, 50 inches.

No. 155

THOMAS GAINSBOROUGH, R.A.

1727-1788

Landscape

1850.

In landscape, as in portraiture, Gainsborough's fame increases with the years, and the man's versatility is amazing no less in one than in the other. This quiet river scene shows distant hills and a bridge over which a horse and wagon have just passed. To the right are some tall trees, and to the left a gnarled trunk is silhouetted against the sky, under which two donkeys browse. The sky is mellow, and the tones are of great tenderness.

Owned by Mr. Blakeslee.

Height, 30 inches ; width, 58 inches.

170.

No. 156

JACOB VAN STRY

1756–1815

A Market Woman

Stry was a painter of landscapes, cattle, and occasionally of figures. His style reflected qualities to be found in the works of Cuyp, Hobbema, and Paul Potter. Some of his works have been attributed to these masters. The market woman is seated outside a farm building, with one arm resting on her basket. In front of her are two brass milk-cans. Fresh, bright color.

Owned by Mr. Fischhof.

On panel. Height, 16 inches; width, 12¾ inches.

Signed and dated.

MADAME LA MARQUISE DE MARIGNY DE MENARS
BELLE SŒUR DE MADAME DE POMPADOUR
No. 139.

No. 157

SIR ANTHONY VAN DYCK

1599–1641

Wolfgang, Duke de Nieubourg, Grand Elector Palatine

From the collection of the Prince of Thurn and Taxis, and that of Monsieur L. Alvin, Professor at the Brussels University

Exhibited in 1897 at Old Masters' Exhibition in Brussels

A painting by Van Dyck of the "Duke de Nieubourg," similar to this picture, is in the Munich Gallery

10,000.

The splendid painter of Charles I. and his court, the fashionable world of London, and many of the royalty and nobility of the continent of Europe, the gifted genius of his time, Van Dyck has rarely been seen to better advantage in this country than in this portrait of the great German prince, who stands in dignified attitude, with his huge dog beside him. It is a noble portrait, done in a masterly fashion with all his dexterity, authority, and sincerity. Serious of face, wearing a pointed beard, with one hand at his waist and the other by his side, the subject is depicted against an imposing column. The severity of his black clothes gives added importance to the pose, and the painting of the blacks is a *tour de force* in itself. The face and hands are superbly painted, and the whole canvas is held together in a manner only possible with so able an artist.

Owned by Mr. Blakeslee.

Height, 87 inches ; width, 54 inches.

125.

No. 158

CORNELIS JANSSENS VAN CEULEN

1590–1664

Portrait of a Lady

Life-size head and bust of a young woman with brown eyes and dark-brown hair in curls and ringlets—one curl of which falls across her left shoulder. She wears a low-cut white satin dress with broad, full sleeves with pearl clasps, and a blue satin sash thrown over her right shoulder. There is a string of pearls around her neck, and on her bosom she wears a jewelled brooch with pearl pendant. Her left hand is shown.

Owned by Mr. Fischhof.

On canvas. Height, 29½ inches; width, 25 inches.

No. 159

GAINSBOROUGH DUPONT

1767–1797

Mrs. Yarborough

375.

Nephew of the great Gainsborough and a painter of much reputation, Dupont's most important work was a group of the masters of Trinity House, now in the courtroom of that corporation in London. In this portrait he had for a sitter a beautiful woman of fashion, whom he has delineated seated out of doors with a landscape background. She holds a book in her lap and is dressed in blue, over which is black lace. The hair is held with a bow of blue, and long tan gloves cover the hands. There is great refinement in the work, with able painting of flesh and draperies.

Owned by Mr. Blakeslee.

Height, 30 inches; width, 25 inches.

No. 160

ALESSANDRO ALLORI (CALLED BRONZINO)

1535–1607

The Betrothal

1300.

A handsome young woman, in an elaborate black costume embroidered with gold, hands a lemon to a young man in a black jacket with crimson silk sleeves, lace collar and cuffs. An older woman, with a white shawl over her head, holds up her right hand as if in admonition. The left hand of the young woman rests on a basket of fruits and flowers. There is a landscape background.

Owned by Mr. Fischhof.

On panel. Height, 45½ inches; width, 57½ inches.

JACOB VAN RUISDAEL

FOREST SCENE

No 146.

No. 161

BARTHOLOMEUS VAN DER HELST

1611–1670

Portrait of a Gentleman

225.

A foundation member of the Painter's Guild of Amsterdam, the pictures by this man are to be found in that city at its Grand Museum, in the Louvre, at the National Gallery, London, The Hague, and at Munich. This portrait of a Dutch gentleman, with flaxen, curling hair, represents him seated sideways on a chair, with one arm across the back and the other at his hip. He is dressed in black and wears an elaborately embroidered collar and cuffs.

Owned by Mr. Blakeslee.

Height, 33 inches; width, 25 inches.

No. 162

SIR PETER LELY

1617–1680

Duchess of Somerset

200.

Lely, who was painter to Charles I. and II., and who limned the great Cromwell, was the fashion in his day, all the great world of society in England sitting to him. The lady whose picture is given here is a beauty of the time, and in her becoming gown of deep yellow, with one hand at her breast, makes an attractive portrait. About her neck and in her hair are pearls, and altogether she possesses much distinction. The painting is free and the color refined.

Owned by Mr. Blakeslee.

Height, 30 inches; width, 25 inches.

No. 163

MICHIEL JANSZEN MIEREVELT

1567–1641

Portrait of a Gentleman

150.

Half-length portrait of an elderly man, with brown eyes, thin white hair, and slight moustache and goatee, wearing a black cloak, a broad white ruff, and white cuffs. His left hand rests on the hilt of his sword. In the upper right-hand corner of the canvas is a coat-of-arms in green and gold. In the upper left-hand corner is a representation of a piece of crumpled paper on which are written the words: "Ætatis suæ 73. Anno Domini 1616.

Owned by Mr. Fischhof.

On panel. Height, 29 inches; width, 23½ inches.

No. 164

FRANCIS COTES, R.A.

1726–1770

Portrait of Mrs. Upton

450.

The painter of the English Queen Charlotte with her daughter, the Princess Royal, had much favor with the fashionable world, and in this picture of a noble lady gives reason for his popularity. Attractive in face and figure, beautifully gowned in gray, and seated gracefully in a chair of green velvet, she leans her face on her hand, seemingly in deep thought, as she looks at a letter on her lap. Agreeable in tone and ably executed, the work is most interesting.

Owned by Mr. Blakeslee.

Height, 38 inches; width, 30 inches.

ALESSANDRO ALLORI (CALLED BRONZINO)

THE BETROTHAL
No. 1[illegible]

No. 165

EUGENE JETTEL

Contemporaneous

125.

Farm Near Epinay, Barbizon

From the collection of Mr. Charles Sedelmeyer, Paris

Meadow, with ducks in the foreground and cattle in the middle distance. At the right are the houses of a farm, with willows in front. There are tall weeds and grasses in the near foreground. The trees of an orchard are seen beyond a fence in the distance.

By order of Mr. Fischhof.

On canvas. Height, 18 inches; width, 25½ inches.

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